



HASTINGS COLLEGE

FOUNDED 1863

HASTINGS, NEBRASKA

May 31, 1962

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I have several letters of yours from November, 1958, when I had discussed with you the possibility of your lending us a work of art from your gallery. At that time we were unable to obtain the money to take advantage of your offer.

Now, however, something interesting has taken place here. In October of this year our new Bellevue Student Center will be dedicated and a grand opening will take place on Homecoming Weekend. I have been asked to see if I could obtain some outstanding modern paintings, particularly American ones. I am wondering if we could borrow some examples, whatever you could lend us, to display in this new, modern building. There are a number of large, locked, glassed wall cases and lots of wall space.

I am familiar with the work by the excellent painters who are exhibited by you. If my proposal is possible, I might suggest work by Davis, Karfiol, Kuniyoshi, Marin, O'Keefe, Rattner, Shahn, Sheeler, Weber and others you might think of. The loan will be for October, 1962.

Is this at all possible? I know you may not want to part with such pictures, but think of the benefit to those Nebraskans who rarely have seen a fine original painting.

Please let me hear from you.

Sincerely yours,

A handwritten signature in cursive script that reads "Robert P. Johnston".

Robert P. Johnston
Director of Exhibitions
Art Department

RPJ:ij

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 8, 1962

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Mr. Bartlett Hayes, Jr., Director
Addison Gallery of American Art
Andover, Massachusetts

Dear Bart:

I am enclosing a photograph of a recent woodcarving by Leonard Baskin which has been offered to the collection of 20th Century American Art at the Coreoran Gallery by Jacob Schulman of 38 North Main Street, Gloversville, New York. I hope that you feel as strongly about this as I do and if so will send on the photograph to the Coreoran with your approval.

This has just been returned from the international circulating exhibition in Europe where it toured from April, 1961 to April, 1962. Prior to this exhibition it was shown first at the Grace Borgenicht Gallery in Baskin's one-man show in 1960, and subsequently in a show at the Indiana University also in 1960.

Mr. Schulman is writing to the Coreoran offering this, but I thought it would save time if I sent the photograph to you in advance. There are a good many other gifts en route and I would like to know whether you want me to send you photographs one by one or to assemble them for a collective mailing.

As soon as the papers are signed - finally - I will really start on a big campaign to get many important additions for your approval. Meanwhile I am just handling this piecemeal, O.K.?

I hope I will see you before the gallery closes for the summer on June 29th. This has been a tough year and I am delighted with the prospect of getting out of New York for two months in quiet New England. Best regards.

Sincerely yours,

BOH:gs
enclosure

June 7, 1962

Mr. George C. Stoney
101 Lafayette Street
New York 3, New York

Dear Mr. Stoney:

Would you care to come by the gallery and pick up the Robert Osborn painting you purchased CHAPLIN KICKING HEELS, or shall we send it to you Railway Express Collect?

Thank you.

Sincerely yours,

Irene Greber

is

The SWETZOFF Gallery 119 Newbury

Street, Boston 16, Massachusetts

KEenmore 6-1990

Hyman Wulf Swetzoff

June 1, 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

I have written to Mr. Gil Edelson to tell him that
I would be interested in joining the Art Dealers
Association of America. I want to thank you for
proposing my name.

Best,



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June 1, 1962

1202
Cust.
he due

Mrs. Hoke Levin
1345 Nicolet Place
Detroit 7, Michigan

Dear Mrs. Levin:

I so enjoyed seeing you yesterday and am really very much impressed with the plan you conceived for a permanent memorial and the fact that you succeeded in interesting others to follow suit.

As you requested I am listing below the prices of the objects that interested you.

William Zorach	THE PRAYER	\$ 5000.
" "	HEAD OF MOSES	3500.
Ben Shahn	CROWN AND ALPHABET	1500.
" "	WE KINDLE THESE LIGHTS	1500.

You have photographs of these four and will find detailed information regarding size, etc. on the reverse side of each print. Incidentally the Zorach HEAD OF MOSES is reproduced on the cover of the book published recently by Praeger. There will be six casts in all. Three have been sold and we have one available immediately. The others will be cast subsequently. Zorach carved the head in stone. This sculpture was purchased by Columbia University where it is enshrined at the entrance of the law building honoring the first law maker.

The following are silkscreen prints:

Ben Shahn	DECALOGUE 1961 color with gold	\$ 225.
" "	leaf	
" "	PERIADES 1959 color	135.
" "	ALPHABET OF CREATION 1958 black & white	125.

The gallery closes for the summer on June 29th. Thus if you would like to have anything sent on approval I would suggest that you communicate with us shortly. Again, thanks for coming in. I hope you have a very pleasant holiday.

Sincerely yours,

BH:gs

Lehigh Univ.

June 12, 1962

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Mr. Francis J. Quirk
Ocean Park Post Office
Ocean Park, Maine

Dear Mrs. Quirk:

Thank you for your letter.

We are closing the gallery for the two summer months (on June 29th) and will reopen shortly after Labor Day.

If you will advise me when you plan to call for the selection of a painting or several after that date we shall be very glad to cooperate with you.

Sincerely yours,

EGH:gs

44 was available, due to the rain² and time was slipping by and we had to be at the hotel by 4 o'clock (as it was, due to unbelievable traffic on the so-called Expressway we just did make the plane)

Now in brief: -

- (1) We do want the Epstein Christ in Majesty. Will you have it shipped to us at home (330 Westover)
- (2) We are definitely interested in the Cross of O'Keefe at The Fine Arts if it is as lovely as we hope. Will you tell me your frank opinion of it, the price of course, - and we will be glad to pay for colored photographs of it.
- (3) We do wish to exchange our O'Keefe On the Patio for the one you showed us for \$4500. of the reddish sand hills against the taller greener mountains with the O'Keefe "sawed-off" mountain

also in the background. Will you¹³
have that shipped to
MRS. EVERETT H. JONES,
4 ISMAEL GONZALES
MODERN CONSTRUCTION CO.,
CERRILLOS ROAD,
SANTA FE,
NEW MEXICO.

He stays at our house there
when we are away, and is a
very responsible person -

I hope to drive to Santa Fe
over July 4th. I will have the
Museum there pack the painting
IN THE PATIO and ship it to you
at the Gallery or to any other
address you suggest.

4) I did not ask the price of the
recent O'Keefe in sand color and
pink in the meandering river motif.
It strongly appealed to me but
probably is beyond us in price. However,
I am interested.

June 5, 1962

Phone
DU 3-4648

Mr. Max Isenbergh
Acting Assistant Secretary for
Educational & Cultural Affairs
Department of State
Washington, D.C.

Dear Mr. Isenbergh:

As you know, Messrs. Baur and ~~Hernoncourt~~ made the selection from the overall collection available and suggested that I reduce it in size if necessary. Not acquainted with the space set aside for these paintings I assumed that about thirty pictures of varying sizes would fill the bill. However I think it best to leave this to you and am enclosing the final list. You will note several (four) bare asterisks. These may be further eliminated if necessary as each artist has one remaining example.

Miss Lois Bingham who was here today has a copy of this list with the insurance valuations so that she can give you some idea of the expense involved in this connection, together with the cost of transportation. Some of the items are at the warehouse but the in the gallery. The pick-up may be made in both locations if we have advance notice for preparation. If you like, my niece - Mrs. Harry Baum - who resides in Washington and is thoroughly familiar with my collection will be glad to call on you and check on the available space. She can be reached Emerson 3-9123.

Since the gallery closes on June 29th for the summer months may I suggest that you communicate with me promptly about your plans in this connection. Incidentally my offer to come to Washington to aid in the hanging still holds. I look forward to hearing from you.

Sincerely yours,

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June 4, 1962

Mr. William H. Lane
Holman Street
Lanesburg, Massachusetts

Dear Bill:

I have been hunting through the many slips I have and could find nothing in connection with the Marin paintings. Would you just jot down the titles on this letter and return it to me, and also indicate whether or not you want that dated December, 1960, as we did the others.

As I feared, I was much too exhausted after the trip to New Jersey for the unveiling of the Shahn-Roosevelt monument, and just stayed home all day resting and finally getting at my dictation late in the evening. I am sure you will understand. I did so want to hear Roland Hayes on this very important occasion of his life, and am most eager to hear the reports. Also on this occasion I want to tell you how much I admire you for your dedication to others and your perseverance and imagination in creating what I am sure was a gratifying success today.

Best regards.

Sincerely yours,

BGH:gs

June 1, 1962

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as her reservation of the remaining undivided 90% interest. It would further provide that she shall be obligated each year thereafter to transfer an additional undivided 10% interest, subject to her reserved life estate. However, she may transfer more than the 10% interest in any year if she so desires. Upon her death, Coreoran will automatically become vested with the entire ownership of all the art objects.

Mrs. Halpert will deliver possession of the art objects to Coreoran upon completion by Coreoran of specified alterations with respect to the wing to be set apart for the collection, but in any event, no later than two years from the date of the agreement. She will reserve the right to obtain and hold possession of any or all of the art objects at any time or times during her life; to lend them to Coreoran during her life; and to transfer a part or all of her reserved life estate to Coreoran.

DG will likewise transfer immediately an undivided 10% interest in the art objects which it is giving, subject to its reservation of an estate for the life of Mrs. Halpert. DG will also be obligated each year thereafter to transfer an undivided 10% interest in the art objects which it is giving, subject to its reserved estate for Mrs. Halpert's life. As in the case of Mrs. Halpert, DG will deliver possession to Coreoran, reserving the right to retain and hold possession itself during the life of Mrs. Halpert.

The agreement will require Coreoran to observe all of the foregoing, as well as additional provisions with respect to setting apart a portion of its building for the collection; renovation of the area; prohibition on sales of the art objects for twenty-one years without consent of the donors; employment of a curator approved by Mrs. Halpert; appointment of an acquisitions committee of which Mrs. Halpert will be a member; etc. In the event of default by Coreoran as to any of the foregoing within twenty-one years after the date of the agreement, Mrs. Halpert, or her designee after her death, shall have the right to declare the gift forfeited as to the art objects given by her, and DG shall have the right to declare like forfeiture as to the art objects given by it, whereupon the gifts shall be deemed automatically transferred to the Edith Gregor Halpert Foundation (granted tax-exempt status by the Treasury Department) which shall be deemed substituted for Coreoran under the agreement.

The rulings desired are:

(1) That the gift by DG will not result in any tax to DG or to Mrs. Halpert either in the year of the making of the agreement of gift or in any subsequent year; and specifi-

A M E R I C A N A R T

THE
DOWNTOWN
GALLERY, Inc.

DATE February 24 195 9

Nº 8362

32 EAST 51 STREET : NEW YORK 22
TELEPHONE • PLAZA 3-3707

NAME Mr. Tom Slick
ADDRESS Milan Building
San Antonio, Texas
PKG. TO 400 Devine Road San Antonio, Tex TAKEN ☐
BILL TO _____
CASH ☐ CHARGE ☐ N. A. ☐ ☐

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MEDIUM	ARTIST	No.	TITLE	PRICE	
Pastel	Georgia O'Keeffe	253	Sun Waterp Maine - 1922	1200	00
<p><i>On Stamp Personal</i></p> <p>ALL COPYRIGHT AND REPRODUCTION RIGHTS ON ABOVE RESERVED BY ARTIST OR GALLERY</p>					

20, Aoba-cho
Shibuya-ku, Tokyo
May 31, 1962

Miss Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Miss Halpert:

I have been wondering whether you have received the shipment of Kuniyoshi's books (100 copies) which was made on 2 April via the Maersk Line. I would appreciate knowing of its safe delivery to you.

In view of a long storage of the books at the warehouse here, it is quite possible you may find a few copies slightly defective. If such is the case, please notify me. Immediate action or satisfactory arrangements such as an appropriate discount rate might be arranged.

I hope I hear from you in the near future.

Very truly yours,


D.K. Kung

DK/mab

1217. VAN SCHAAK, PETER & SONS. Chicago 1887. Annual Price Current, Vol. XVII. Drugs, Chemicals, Medicines. 739 pp. profusely illus., many mounted specimens of labels, color samples, etc. 10.00
1218. Varney, Almon C. OUR HOMES AND THEIR ADORNMENTS; or How to Build, Finish, Furnish and Adorn a Home. . . Detroit (Cleveland) 1883. 498 pp., numerous illus. 3/4 lea., rubbed. 10.00
1219. Walder & Co. THE EVOLUTION OF DRESS FASTENING DEVICES. By H. H. Manchester. Long Island City 1922. 22 pp. with illus. from old sources. Wraps. 2.25
1220. WEST, BENJAMIN, Esq. THE LIFE AND STUDIES OF, President of the Royal Academy of London, Prior to His Arrival in England; Compiled from Materials Furnished by Himself by John Galt. London 1816, 1st ed. Portrait engraving from an oil by West. Orig. hf. lea., bd. covers loose. 12.50
1221. Wharton, Anne Hollingsworth. HEIRLOOMS IN MINIATURES. Phila./London 1898. 259 pp. with index, numerous illus. A very good book primarily concerned with American miniaturists. 10.00

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P.S. Thanks for recommending Felix for
membership in The Art Dealers Assn.
He is certainly very interested and
wrote to Mr. Colm.

Arch. Hant
Hancock

One	cast iron stove (Shaker)	\$ 50
One	Shaker Secretary	\$ 275/700
One	curly-maple butternut kitchen spider (Shaker)	\$ 100
One	curly maple lunch box	\$ 8
One	curly-maple table 10x11 long ten feet 11 inches long.	
Two	red benches belonging to above.	\$ 550
One	pine Shaker music-stand	\$ 25.00
One	pine bedside table.	\$ 30.00
One	Wooden candle sconce.	\$ 5.00
One	Small maple drop-leaf table.	\$ 38.00
One	Sparrer	\$ 10.00
One	Tall pine chest. Cabinet above and three drawers, cabinet below	\$ 22.00
One	Swivel desk chair.	\$ 26.00
One	Small cherry table, Beading around top.	\$ 85.00
One	Cast-iron stove, Curved top.	\$ 45.00
One	Medium size maple drop-leaf table.	\$ 25.00
One	Low chest. One long drawer above two doors.	
One	Set of three	\$ 26.00
One	Set of three graduated shelves.	\$ 35.00
One	Very tall chest drawers.	\$ 100.00
One	Narrow pine table.	\$ 27.00
One	Low chest, two small drawers, one long drawer and cabinet below	\$ 22.00
One	small bedside table	\$ 75.00

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June 4, 1962

Mr. Seymour Knox
1608 Marine Trust Building
Buffalo, New York

Dear Mr. Knox:

The enclosed is self-explanatory.

However, I would like to add my personal plea for your cooperation in lending the items listed for this exhibition. May I hear from you?

My very best regards.

Sincerely yours,

EGH:gs
enclosure

WHITE HORSE weathervane 19th century

GALLERY 10

VOLUNTEER 862-2410
NEW HOPE PENNSYLVANIA
13 June 1962

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

We have had so many requests recently for the work of Ben Shahn that we are writing to ask if we may have a few of his graphics to include in our summer quest show. Some of our customers are seriously interested buyers. We would like also to have a number of his small drawings or paintings, not over \$300.00 in price.

We shall appreciate hearing from you at your earliest convenience.

Cordially,

Ann Bakken

(For) Mary Bye, Manager

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Miss Patricia Ann Baum

June 6, 1962

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Mrs. Welles A. Standish
The Women's Committee
Wadsworth Athenaeum
25 Athenaeum Square North
Hartford 3, Connecticut

Dear Mrs. Standish:

Your letter of May 9th was inadvertently misfiled, and I must apologize for being so dilatory in carrying out your request. The traveling expenses are enumerated in the enclosed which I am forwarding to you as suggested.

\$17.43
total

Thank you for your pleasant comments. I had a very good time in Hartford and enjoyed meeting you and the members of your committee.

Sincerely yours,

EOH:gs
enclosure

1. The Seine, Paris Watercolor 1909
Coll. Alfred Stieglitz,
Metropolitan Museum
2. The Seine, Paris Watercolor 1909
Coll. John Maringa.
3. Movement, Seine, Paris - also known as
"Four O'Clock On the Seine"
Coll. Alfred Stieglitz, Metropolitan Mus.

THE CORCORAN GALLERY OF ART
Washington 6, D.C.

FORWARDING NOTICE/ RECEIPT OF ART OBJECTS

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We herewith advise you that the objects listed below have been forwarded to/
received from you today by Railway Express
Value declared to carrier* "fine arts" insurance placed by**
The Corcoran Gallery of Art purpose of shipment
for consideration: from Mrs. F.H. Detweiler

April 30, 1962

Mary H. Forbes, Registrar,
The Corcoran Gallery of Art

Artist	Title	Condition	Valuation
Sheeler	DAHLIAS AND ASTORS	numerous paint losses at all 4 edges and in top right, top center and bottom center quadrants (old)	
Sheeler	LANDSCAPE	slight paint losses at edges (old)	
Schanberg	INTERIOR WITH TWO FIGURES	slight paint losses (old)	

The above listed objects have been
returned in good condition.

Received the objects listed above
in good condition, unless other-
wise stated.

Registrar, The Corcoran Gallery of Art
Date: _____

Signed: _____
Title: _____
For: _____
Date: _____

☐ Please sign, date and return this copy to The Corcoran Gallery of Art.

☒ Please retain this copy as your receipt.

* Normal Carrier valuation for Railway Express, \$550, irrespective of true
worth of object.

** If insurance is placed by you, we assume Corcoran Gallery is listed as
co-insured, or that subrogation rights have been waived.

The attributions given are those supplied by the depositor or offeror. They
have not been verified by the Gallery, and are consequently not to be taken
as an expression of opinion by the Gallery.

For to publishing information regarding sales transactions,
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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
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by the published 60 years after the date of sale.

MEYER FRIEDMAN, M. D.
RAY H. ROSENMAN, M. D.
2248 POST STREET
SAN FRANCISCO 15
WE 6r 1-5677

June 11, 1962

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

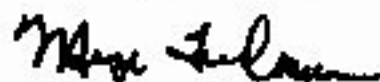
My dear Miss Halpert:

I certainly hate to be a nuisance about this correspondence concerning a picture which we saw in April in your gallery. Apparently I am becoming so senile with advancing age that I probably have confused Dove's name with Demuth. At any event, these photographs which you sent I recognize as having seen in the original at the gallery, but both my daughter and I are positive that none of these photographs corresponds in the slightest with the painting that we liked and which I should certainly like to investigate.

Therefore, I guess it was a Dove painting. It was an oil, and unlike most of Dove's paintings which Mr. Marin had shown me there, it is not completely a mass of whirling colors or spheres but actually was a landscape or a view of a village. My daughter tells me that it had green and blue and possibly red in it. Therefore, I am wondering if you could ask Mr. Marin which painting it was. It was about 15 to 18 inches by 20. Also, I think that the colored gentleman who helped Mr. Marin with the pictures in showing them to me might be called upon to remember the particular painting which we liked.

I am returning the photographs of the Demuth paintings, and I do hope you can find it possible to bear with us until we refind the painting that we so much enjoyed. If you do have photographs of the Dove paintings, would you be nice enough to send them to us. Remember that it is not one of the Dove complete abstractions.

Very sincerely and
thankfully yours,



Meyer Friedman, M.D.

Encls.
MF/a

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June 8, 1962

Mr. Jacob Schulman
38 North Main Street
Gloversville, New York

Dear Jack:

Now that Ben Shahn has relaxed from his duties in connection with the Roosevelt memorial he spent several hours at the gallery and we discussed the project in connection with the new synagogue building to be built in Gloversville. He expressed enthusiastic interest in this project and will be glad to meet with your architect, Mr. Edgar Tafel. I am writing to the latter suggesting that he call on Ben Shahn at a time convenient to both. No doubt Mr. Tafel can bring the plans with him so that specific ideas can be worked out. I am enclosing a copy of my letter addressed to him.

Well, the Corecoran Gallery, both attorneys and I are reaching the final stage of the gift to the Gallery of 20th Century American Art, and I am now writing to the generous friends who have offered to add to the collection.

I am referring, as you know, to Baskin's sculpture entitled STANDING FIGURE. Would it be too much to ask you to write directly to the Corecoran Gallery of Art, Washington 6, D. C., attention of Mr. George E. Hamilton, Jr., President, advising him that you are prepared to present this sculpture to the gallery with the proviso that the gift is subject to the official acceptance of the Halpert gift and the building of the Gallery of 20th Century American Art? This pattern is being followed by the other donors because the final papers have not as yet been signed, but an exhibition of the overall collection is planned for the month of September at the Corecoran Gallery and of course we want to make it as inclusive as possible.

I don't have to be coy in telling you how appreciative I am personally of this beautiful gesture on your part. The Baskin will certainly be a great addition to the collection. Many thanks, and best regards.

Sincerely yours,

EGH:gs

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347

FU

DES MOINES ART CENTER

GREENWOOD PARK

DES MOINES 12, IOWA

June 13, 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I find the Weber most interesting, we are happy to have it.
Would I be close in dating it circa 1906?

I will be very anxious to pursue the Dove project first thing
in the fall at which time I will appear before you with a formal
outline of the format which I will submit for your critical
appraisal. Meanwhile have a restful and relaxed summer.

Cordially,



Thomas S. Tibbs
Director

TST/go

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AFA
Rock.

June 13, 1962.

Dear Mrs. Sharp,

I have heard from Mrs. Edith Halpert of the Downtown Gallery, that you would be a most ideal person to help both Mr. Rockefeller and me with the correct appraisals of our Shaker furniture and artifacts. The pieces are all located at our home in Scarborough, New York, just north of Tarrytown, and I am wondering if it would be possible for you to arrange a visit there sometime between now and July 7th when we shall be going abroad for a few weeks. If this is not convenient, we will be again in Scarborough, the first two weeks in August. It would be a great help to us to have you look over the various pieces and give us your opinion as to their present value for insurance purposes as well as for our own information.

Would you be kind enough to let me know whether you can arrange such a visit and if so, what day preferably during the week, would be convenient for you?

Hoping to hear from you in the near future, I am

Sincerely yours,

Mrs. John D. Rockefeller, 3rd

Mrs. Gretchen Sharp
c/o Antiques on Peaseable Street
SOUTH SALIM, New York.

cc. to Mrs. Edith Gregor Halpert

Joseph Cantor R. R. 2 Box 293, Carmel, Indiana

June 5, 1962

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York


Dear Mrs. Halpert:

A note to let you know that the painting by Yu-Ho arrived in good shape, is hung in our foyer and looks grand.

For my files, I would appreciate a couple of photographs on the subject. If reimbursement is required we will remit, of course.

By the way, an inexpensive ball point pencil was left at your office the evening I bought the painting, and in phoning back from the hotel the gentleman who answered said he found it and would mail it back to me here. It was not received, but if it has been misplaced in the meantime, please forget it.

Best regards,


Joseph Cantor

JC/as

The weather here is quite delightful at present and I am looking forward to Newtown again with the hope of getting a maid. If not I have planned to live at the inn and drive over to the house every morning, attending to whatever I decide to do this summer until dinner time. There are several possibilities at the moment and I have my fingers crossed, with a Russian-Italian contessa as a prospect, and a West Virginia school teacher.

When are you leaving for your summer home? Do let me know when my letters should be sent there and please include the address in your next letter. Do write soon. I love hearing from you. Please hug Gil and little Holly. She is a delight.

Lots of love,

EGH:gs

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June 5, 1962

Pantheon Books
22 East 51 Street
New York 22, New York

Gentlemen:

Please send us the following book less our discount.

OF DIVERS ARTS by Naum Gabo (The Making of a Modern Artist)

Thank you.

Sincerely yours,

Irene Gruber

ig

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

From the law offices of SOLINGER & GORDON
250 Park Avenue, New York 17

June 12, 1962

MEMO TO MRS. EDITH G. HALPERT:

Having heard nothing further from you in response to my letter of May 22, I am returning to you Mr. William K. Jacobs Jr.'s letter to you of May 18. If I can be of any further assistance in connection with this matter, please let me know.

Best wishes for a pleasant summer.

David M. Solinger

Enclosure

June 8, 1962

Mrs. Katharine Kuh
30 East 68th Street
New York, New York

Dear Katharine:

As I advised you about a year ago I agreed to present to the Corcoran Gallery approximately two hundred paintings and sculptures by American artists of the 20th century. The final papers have been drawn up after lengthy negotiations because I wanted to make certain that a separate section would be devoted to this collection together with many important additions, some already promised and others which I know will be added by dealers and collectors. This gallery, to be known as the Gallery of 20th Century American Art (my name will not be used), is to be built to the specifications of a committee comprising Bartlett Hayes, whom I had selected to make the choice of objects from my collection which he considered of quality appropriate to the over-all idea and who will continue to serve on the acquisitions committee to choose from other gifts proposed; the other two members of the committee will be a new curator to be chosen for this specific section, someone with a thorough knowledge of American art, and I will be the third member. The gallery will be fully air conditioned with all the other facilities for exhibiting and preserving the works of art, including dehumidifying units, appropriate lighting, etc., as well as a conservator. No outside exhibitions will be permitted in this area, but will be held in other parts of the museum if and when desired, and the galleries have agreed to have on view at all times 25% of the entire collection and will provide additional space as the collection increases in scope. At least one example by each artist will be on view at all times.

My choice of the Corcoran Gallery was based on the fact that Washington is the logical locale for an all-American museum where all the foreign visitors as well as Americans from all states of the Union can at all times see a complete cross-section of the visual arts produced in our country. In other words it will be a museum of national art and the first of its kind which will always have on view the cross-section referred to. The Corcoran Gallery has excellent examples of 19th and 18th century paintings and sculpture so that visitors can really see a complete representation of what should in time be the outstanding collection in the field. As you know, this is the only country in the world that does not have a museum of national art, and I am very pleased that we have finally achieved this goal.

As my personal collection is based on my personal taste, there are many omissions largely because of limitation in funds. The moment this plan

(more)

June 4, 1962

Mr. Richard Hudson, Editor
War/Peace Report
305 West 18th Street
New York 11, New York

Dear Mr. Hudson:

I am repeating the information you requested indicating the present whereabouts of the five Shahn paintings of which color transparencies will have to be made.

FAREWELL
THAT FRIDAY
THE LUCKY DRAGON

(The above are at present at the Downtown Gallery and may be photographed here.)

THE PHYSICIST

(At the World's Fair in Seattle, Wash. Mr. Norman Davis, Director, Fine Art Exhibits, will I am sure arrange to have the transparency made at the Fair if you will write to him directly.)

KUDOTAMA

(Belongs to Mr. & Mrs. Robert D. Straus, 53 Briar Hollow Lane, Houston, Texas.)

Also Shahn completed another painting that deals with the theme and we now have it at the gallery. The title is IT'S NO USE TO DO ANYTHING. This was not in our exhibition, but may be desirable for the portfolio. If so it too can be photographed here.

Sincerely yours,

EOH:gs

LAW OFFICES OF
RUBIN, BAUM & LEVIN

MAX J. RUBIN
FREDERICK BAUM
ABRAHAM G. LEVIN
JACK G. FRIEDMAN
IRVING CONSTANT
BERNARD STEBEL
IRWIN H. MOSS
RONALD GREENBERG

350 FIFTH AVENUE
NEW YORK 1, N. Y.
LONGACRE 5-2424

June 1, 1962

Mrs. Edith G. Halpert
Downtown Gallery, Inc.
32 East 51st Street
New York, New York

Dear Edith:

At the end of our conference with Mr. Hamilton, he mentioned to me that he would be away from his office for about two weeks and therefore the letter requesting Corcoran to obtain the ruling could await his return. I have drafted a proposed letter and enclose a copy herewith.

This proposed letter is designed to authorize Corcoran to proceed immediately to obtain an informal reaction from the Treasury Department with respect to the various points on which rulings are desired. As I explained at the conference, the usual procedure is first to have a conference with the official in the Treasury Department so as to obtain his informal reaction as to whether a favorable ruling may be obtained and also as to what data should be submitted. If his response is favorable, the second step is to submit a formal written application for the ruling, together with various supporting data which the Treasury requires such as the financial statements of the corporation, the proposed deed of gift, etc. Mr. Hamilton asked for a letter in the general form as enclosed, so that he could proceed immediately to get the informal reaction.

It is possible that even if favorable rulings are obtained, the Treasury Department may, in the course of its ruling, state that it is not passing upon the question whether or not Downtown Gallery, Inc. has unreasonably accumulated earnings so as to be subject to the tax under IRC §531. This is the tax which is imposed when dividends should have been declared. In other words, the Treasury may simply disclaim that its ruling in any way passes upon the question whether dividends should have been declared.

I will await word from you as to any comments with respect to the enclosed letter before I send the same to Mr. Hamilton.

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RUBIN, BAUM & LEVIN

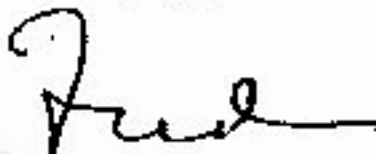
Mrs. Edith G. Halpert

-2-

June 1, 1962

I also wrote to you on May 18th with respect to drawing minutes and a lease in connection with the salary and rent increases. I stated that I will await word from you whether to proceed with those and if so, the minute book of 32 East 51st Street Corp. I am still awaiting word from you on this.

Cordially,



FB:im

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From the law offices of SOLINGER & GORDON
250 Park Avenue, New York 17

June 5, 1962

MEMO TO MRS. EDITH G. HALPERT:

We received the enclosed form, in duplicate, which we assume was mailed to us either by you or at your direction.

We have completed the form and are sending in the original to the Internal Revenue Service today. The enclosed copy is for your file.



Enclosure

June 6, 1962

Miss Doris Bry
80 LaSalle Street
New York 27, New York

Dear Doris:

Last week there was something going on at the Fine Arts and my visit was postponed. I saw the two paintings today and find that the CROSS, being vertical, is completely out of scale in my apartment. As a matter of fact unless I remove a mantel or piece of furniture there is no wall high enough to hold it in a position where it will be advantageously shown. The other painting would fit in and I would be very happy to have it.

On the other hand I close up my apartment for the summer and would prefer to wait until the fall when I am here and can assume the responsibility. I would be very nervous leaving it in an unused apartment which does not have the protection that we have in the gallery with its fireproof vaults and regular checkup. Can these paintings be stored until the fall? I would very much like to have them remain in New York, but would like to have new photographs of both as I have a very good prospect for the CROSS and would like to send a photograph to him at once.

Do let me know.

Sincerely yours,

MBH:ga

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1041. Centennial International Exhibition. REPORT OF THE BOARD ON BEHALF OF UNITED STATES EXECUTIVE DEPARTMENTS AT THE INTERNATIONAL EXHIBITION HELD AT PHILADELPHIA, PA., 1876. Wash. 1884. 1007 pp., numerous illus. House of Rept., 47th Congress, 2d Session, Misc. Doc. 20, Pt. I. (War Dept.) Valuable for sections on ordnance. 7.50
1042. Centennial International Exhibition. VISITORS' GUIDE TO THE CENTENNIAL EXHIBITION AND PHILADELPHIA. May 10th to November 10th, 1876. Phila. 1875. Illus., charts and two folding maps. 5.00
1043. Champney, Benjamin. SIXTY YEARS' MEMORIES OF ART AND ARTISTS. Woburn 1900. 178 pp., pls. Presentation copy from Mrs. Champney. 7.50
1044. Cheney, Sheldon. STAGE DECORATION. N. Y. 1928. 256 illus. and pls. A small portion of the bottom corner of the pl. section has been damped. Hf. cloth. Uncommon. 20.00
1045. Chicago, Art Institute of. AMERICAN PAINTINGS AND SCULPTURE. 48th Annual... 1937. Illus. Wraps. 1.50
- 1045a. Same, 49th Annual... 1938. Illus. Wraps. 1.50
1046. Chicago, Art Institute of... ANNUAL EXHIBITION BY ARTISTS OF CHICAGO AND VICINITY. Chicago v. d.: 27th, 1923; 34th, 1930; 37th, 1933; 39th, 1935; 42nd, 1938; 43rd, 1939. 12mo & 8vo. All illus. 1.00
1047. CLARKE

June 5, 1962

Bruce's Books
144 W. Margaret
Detroit 3, Michigan

Gentlemen:

Please send us the following books:

- #1169 Official Illustrated Catalogue Fine Arts Exhibit
U.S.A. Paris Exposition of 1900
- #1160 N.Y. Museum of Modern Art MARIN EXHIBITION
N.Y. 1936
- #1208 Studio, The London (Special Issue) Vol. XIII,
No. 70 January 1936 "American Art As It is Today"
by Peyton Boswell
- #1083 Fifth Avenue Galleries, N.Y. Catalogue of American
Oil Paintings and Water Colors Loaned And For Sale

Thank you.

Sincerely yours,

Irene Gruber

George E. Hamilton, Esq.

-4-

June 1, 1962

with applying for the foregoing rulings, we will be glad to endeavor to furnish the same upon your request.

Will you kindly keep us fully advised as to the progress of the matter.

Very truly yours,

EB/12

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MUSEUM OF FINE ARTS BOSTON 15, MASSACHUSETTS



Office of the Director

June 14, 1962

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Mr. Rathbone has left for Greece and will not return to the Museum until August 10. However, before leaving he requested that I write and ask your indulgence in letting the Dove collage, Long Island, remain at the Museum until his return when he intends to renew his efforts to find a buyer for it in this area.

If this is in any way inconvenient for you, do not hesitate to let me know and we shall ship the collage by truck immediately. However, Mr. Rathbone felt that with the summer season upon us and business perhaps a little less active at your gallery you might not object to letting the collage remain here until August. Mr. Rathbone is, as you can see, quite taken with it.

Sincerely yours,

Virginia M. Fay
Virginia M. Fay
Secretary to the Director

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Mr. Vincent Price

PG 2

June 3, 1962

சென்னை

many other names arranged alphabetically so that we will not be accused of using them for promotional purposes.

And in closing I want to tell you that I am still rooting for your project and want to help you in every way, particularly in relation to the publicity if you so desire.

1290 1500

Do let me hear from you. My affectionate regards.

I was delighted when you called me as despite all my blabbering I did not succeed in getting your number.

Notably I wanted to tell you that I had given a heated discussion about the matter, but when the letter arrived I could not ignore it since the pictures belong to him and I must respect his wishes in the matter. I am with you, understand.

БЭГДЭМ

P.S. Now that I have your correct address I want to thank you for those perfectly beautiful flowers and the equally beautiful note.

for that.

tion of growing prehistory both psychological and material. So much life and have actually become quite interested about the whole situation wondering whether I hadn't wasted more than thirty years of my of the majority in this field. During the past few years I find myself with the greatest of contempt and as I know represented the attitude ring Canada and West. The latter talked of "art for the people" listening to a program on N.B.C. entitled "The Nation's Future" and are it's place in society. As a matter of fact I just got through are very few people in the art world who feel as you and I about art and with this special sensitivity which cannot be discounted. There not feel they are doing "useful". I am sure you are as familiar as I any of the "high" names among the American artists so that they will the years' work. Meanwhile I think it would be best not to mention and that no one else will have any control over this situation during viewed that you would handle the whole project with great dignity

I am sending a credit invoice to Pearson with a copy to you. I also would like to have some assurance that the prices will never be changed without advising us in advance so that the artists may not complain about "winning their market". And again I repeat that I would prefer not to have the names mentioned except in a broad context with

SECRET (b)(7)(C)

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June 4, 1962

Mr. Robert D. Straus
53 Briar Hollow Lane
Houston, Texas

Dear Mr. Straus:

As you requested I am glad to give you the current valuations for insurance purposes for the works of art listed below.

Arthur G. Dove	DAWN #2 1932 w/o 15 1/2 x 11 1/4"	\$ 700.
	WILLOW TREES 1938 w/o 7 x 5"	450.
	SUNRISE 1941 w/o 7 x 5"	400.
Yasuo Kuniyoshi	DAY IS GONE 1945 drawing 26 x 20"	2500.
	PRETTIEST GIRL IN THE VILLAGE 1947 cassini 20 1/2 x 14"	3000.
Georgia O'Keeffe	PATIO DOOR IN RED 1951 oil 26 x 12"	2500.
Ben Shahn	VETERANS ATTACKING THE FLAG drawing 10 1/2 x 7 1/4"	200.
	HAND WITH BRUSH 1951 drawing 8 1/2 x 10"	250.
	THE WORLD OF SHOLOM ALSICHEN 1954 (33 drawings)	3500.
Charles Sheeler	BARN ABSTRACTION 1946 tempera 29 1/2 x 21 1/2"	5000.
William Zorach	SLEEPING KITTEN bronze	500.
Stuart Davis	STREET AND BRIDGE 1930 oil	3000.
John Marin	THE LITTLE SAILBOAT 1924 w/o 21 1/2 x 17 1/2"	3000.

Sincerely yours,

RON:gs

June 4, 1962

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Mrs. Gretchen Sharp
Antiques on Peaseable Street
South Salem, New York

Dear Mrs. Sharp:

I have just had word from Mrs. Lawrence K. Miller, President of the Shaker Community, Inc. in Hancock, Massachusetts, to the effect that all the Shaker furniture belonging to Charles Sheeler can be viewed at your convenience.

You may recall that you mentioned your preference of seeing the actual objects in their present condition before making a final appraisal and I am writing to you therefore asking whether it would be feasible for you to make the trip to Hancock for this purpose. I shall of course be glad to reimburse you as it is important for Mr. Sheeler to have this information in view of the possibility of a sale in the near future.

I shall be most grateful for word from you as to whether or not - and when - this could be taken care of. Also may I suggest that you write to Mrs. John D. Rockefeller III at her Pocantico home to make an appointment at your mutual convenience for the appraisal of her collection which has also been returned from Philadelphia. This of course will be handled independently as I have no association with this collection which I had sold to Mrs. Rockefeller many, many years ago when I obtained it from Mrs. Juliana Force.

I expect to move to Newtown, Connecticut, where I have a home, early in July and hope to get down to see your shop and of course to meet you. Meanwhile, many thanks for your cooperation.

Sincerely yours,

RJH:gs

2-
friends, so it's pretty
definite that I will
be going next summer,
and I can't wait!
Thank you ever so
much again for
both the flowers
and the check!

Love xxx
Patsy

P.S. Hope to see you soon

Dear Aunt Edith,

Just this minute
your check arrived,
and boy, I've never
seen one for that
amount! Thank you
loads and loads!
I am already dis-
cussing a trip to
Europe next summer
with some of my

June 12, 1962

Mr. Fred Baum
Rubin, Baum & Levin
350 Fifth Avenue
New York, New York

Dear Fred:

At last our agent has delivered (in person) the lease made out by the 32 East 51st Street Corp. to The Downtown Gallery, Inc. This is enclosed as you requested.

I can't recall whether you or Mr. Oberfest has the 32 East 51st Street reports. I had them all out during our discussion about the lease and now can't locate them. I have had offers of a purchase for the building and another offer for a twenty-one year lease, on a net basis, and am eager to check into the expenses involved in operating this building and find nothing later than 1956. Won't you let me know whether I gave you the reports in order for you to ascertain whether or not the rental should be increased? Incidentally has any word come through from our friend Mr. Hamilton?

Sincerely yours,

EGH:gs
enclosure

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Mrs. Dory L. Previn

pg 2

June 4, 1962

June 4, 1962

We are closing the gallery on June 29th - thank heavens - and I intend to take a much needed rest this year and undertake no further projects. This has been a rough season for me and I want to restore my energy so that I can function as of yore the coming season. It would be wonderful if you could visit me in my favorite spot in a pre-Revolutionary house with complete privacy and lots of lovely things to enjoy.

Mrs. Dory L. Previn
c/o Robert Ginter
120 El Camino
Beverly Hills, California

Affectionate regards to you and André.

Sincerely yours,

Dear Dory:

I have been sitting here sadly trying to develop enough courage to write to you.

BOH:gs

P.S. I will remind you to send me the photograph of the painting. I am happy that you are happy with the painting.

As you gathered from my previous letter I was under the impression that you had been referring to a pencil drawing. Now that you have described it and mentioned that it was a watercolor, I recognize it as a classic painting. This watercolor was sold shortly after you and André saw it and although I asked the owner to exchange it for another picture he had admitted he refused to do so.

I will talk to Sara Kunyoshi to see whether there is something else of this type in her collection which I can borrow from her long before Christmas with the prospect of making you and André happy. I will let you know immediately if we find something of another lonely woman seated and will tuck it away in my own apartment so that no one can show it. I am really very much upset about the matter, but I had no idea that this was the picture you had in mind.

Shall we hold the money or return it to you? This is in a separate private account and will not be confused, but I shall follow your wishes in the matter.

I certainly hope to see you long before the big holiday. If by any chance you plan to be in New York during the summer I expect to spend the best part of July and August at my Connecticut home.

(more)

June 4, 1962

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Mr. Fred Baum
Rubin, Baum & Levin
350 Fifth Avenue
New York 1, New York

Dear Fred:

Thank you for your letter and the enclosure. The latter seems perfectly satisfactory to me but for one slight recommendation. Don't you think it would be better to stipulate that I would borrow only a limited number of objects each year. I believe we talked of something like thirty or forty items at one time, exchangeable if so desired every six months. Otherwise it might be suspected that I will hold the bulk of the material and still have it available for promoting my wares. However, you use your own judgment in this connection as the rest of it seems entirely satisfactory.

Immediately upon receipt of your previous letter I asked the agent for the 32 East 51st St. Corporation to draw up the lease you suggested, and he advised me a few days ago that he is preparing it for my signature. I am also trying to locate the 32 minute book. I looked through the safe where it was kept in the past and have been unable to locate it, but will try again and if necessary will have to have someone communicate with Lawrence Allen who filed these records in the past.

My accountant has already arranged for the salary increase and I got my first check the other day. Now I will have to work overtime to earn the difference.

Thanks for everything.

Sincerely yours,

EBH:gs

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Mrs. Dory L. Previn

pg 2

June 4, 1962

June 4, 1962

We are closing the gallery on June 30th - thank heavens - and I intend to take a much needed rest this year and undertake no further projects. This has been a rough season for me and I want to restore my energy as that I can function as of yore the coming season. It would be wonderful if you could visit me in my favorite spot in a pre-revolutionary house with complete privacy and lots of lovely things to enjoy.

Mrs. Dory L. Previn
c/o Robert Ointer
120 El Camino
Beverly Hills, California

Alfredson's regards to you and André.

Dear Dory:

Sincerely yours,

I have been sitting here sadly trying to develop enough courage to write to you.

As you gathered from my previous letter I was under the impression that you had been referring to a pencil drawing. Now that you have described it and mentioned that it was a watercolor, I recognize it as a Cassin, priced considerably above the figure you listed. This unfortunately was sold shortly after you and André saw it and although I coaxed the owner to exchange it for another picture he had admired he refused to do so.

I will talk to Sara Kuniyoshi to see whether there is something else of this type in her collection which I can wangle from her long before Christmas with the prospect of making you and André happy. I will let you know immediately if we find something of another lonely woman seated and will tuck it away in my own apartment so that no one can show it. I am really very much upset about the matter, but I had no idea that this was the picture you had in mind.

Shall we hold the money or return it to you? This is in a separate private account and will not be confused, but I shall follow your wishes in the matter.

I certainly hope to see you long before the big holiday. If by any chance you plan to be in New York during the summer I expect to spend the best part of July and August at my Connecticut home.

(more) over →

May 30

Dear Mrs. Halpert:

This is really an apology for not answering your letters of Apr 19 & May 21 immediately; I am covered with shame. I am sorry to say that over the last couple of months I have been so frantic that I adopted the inexcusable expedient of "greasing the squeakiest wheels first" — these being equally frantic clients. I am not happy about being so remiss in your direction.

Today, therefore, with an urgent plea for forgiveness, the following: —

1) Cheque to Charles Sheeler for \$900, which I think you should have the pleasure of forwarding.

2) Cheque to DT Gelling for the Davis, which has just come back from the farmer and is simply wonderful.

3) As an obvious sop to Carbenus, a print of the little vitrine you admired in our house, which holds our tiny figures — I think any cabinet-maker can follow it. (Dimensions and proportions are important here — not materials.)

I am sorry we have not — as usual — been able

Robbins

530 Sixth Street Southeast
Washington 3, D. C.

June 5, 1962

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith,

Your name has been at the top of the list of persons to whom I have been wanting to write. But so many things have been going on in the past two months that I have had to set aside all personal correspondence. As I believe Natalie told you, I turned in my resignation to USIA at the end of February and with it gave up my position in the State Department's Cultural Bureau where I was detailed. There were several precipitants for my having decided to do so: some of them negative -- I was gradually getting fed up with the way things were going in the bureaucracy -- and some positive -- the example of certain other admired persons whose "going it alone" stimulated me to realize a long-standing intention to get down to some serious reading and writing and try to go deeper than the level of pleasantly broadening dilettantism that is afforded by work as a Cultural Attache. But the thing that really touched it off -- and it was the day afterward, that I actually turned in my resignation -- was the way Messrs. Isenbergh and Coombs handled the whole situation regarding the paintings you were so generously prepared to lend us. I prevailed upon Isenbergh not to send you the letter he did but after about an hour's session with him succeeded only in getting him to tone it down somewhat. (If it simply had been a matter of "protecting" the Department from possible misguided future criticism regarding, for example, the use of Shahn paintings, which, as you remember, such a "stink" was made about by some Texans when USIA tried to use some of his sports portraits, it could have been very nicely handled with your full cooperation, I assured him, in the creation of a fictional non-government "committee of experts" who did not necessarily have to repeat the whole selection process.) The idea of distributing the paintings to offices all over the building was way beyond the dimensions of what we had originally discussed and it disturbed me no end. I would never have presumed to suggest it since it involved a responsibility regarding the protection of the paintings which no one was in a position to carry out.

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A
Adele Godchaux
P.O.Box 84
Marshfield
Vermont

Mrs Edith Halpert
Downtown Gallery
32 East 51st St
New York
N.Y.



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Crane Kalman Gallery

DIRECTORS:

ANDRAS KALMAN

J. C. BIBBY, B.A., *Hon. Cantab.*

ASSISTANT DIRECTORS: BRYAN SENIOR, B.A., *Hon. Cantab.*

ANNE E. H. WILLIAMS, B.A., *Hon. Lond.*

178 Brompton Road, London, S.W. 3

Telephone: KNI 7566 Telegrams: KALGAL, LONDON

Miss E.G. Halpert,
The Downtown Gallery,
32 East 51 Street,
NEW YORK 22,
U.S.A.

30th May, 1962.

Dear Miss Halpert,

We are really enormously grateful to you for the speedy way in which you have dispatched the painting by Marin. We only wish everyone was as prompt!

It is now here in London and our transport people are clearing it through London customs for us. We should have it in a day or two and look forward to receiving it.

The opening day of the exhibition is now definitely fixed for June 19th. As soon as we get them we will send on to you some catalogues and a few invitation cards.

Again many thanks for your cooperation,

Yours sincerely,

Anne Williams

Dealers in Paintings and Sculpture

Also in MANCHESTER · 35 South King Street, Manchester 2 · Tel.: DEB 5718

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

1152. Neider, Charles (Ed.) THE GREAT WEST. N. Y. 1958. 4to. 457 pp. with over 100 illus. and maps from old sources. 4.95
1153. Nelson, William & Frank Vandiver. FIELDS OF GLORY. An Illustrated Narrative of American Land Warfare. N. Y. 1960. 4to. 316 pp. profusely illus. from old and modern sources. 5.00
1154. N. Y. Historical Society. THE ARTS & CRAFTS IN NEW YORK, 1726-1776. Advertisements and News Items from New York Newspapers. N. Y. 1938. 450 pp. Compiled by Rita Gottesman. 12.50
1155. N. Y. Historical Society. PORTRAITS OF AMERICANS BY AMERICANS. Exhibition, National Association of Portrait Painters, April-May 1945. N. Y. (1945). 1g. 4to. Frontis., 79 pls., catalog and blog. of artists. Wraps. 6.00
1156. N. Y., M. Knoedler & Co. A LOAN EXHIBITION OF NAVAL PERSONAGES AND TRADITIONS 1775-1945. ... Sept.-Oct. 1945. 1g. 4to. Portrait and 15 pp. Wraps. 2.50
1157. N. Y. Museum of Modern Art. AMERICAN ART AND THE MUSEUM. N. Y. 1940. MMA Bull. Vol. VIII, No. 1. Pict. wraps. 2.00
1158. N. Y. Museum of Modern Art. BEN SHAHN. N. Y. 1940. MMA Bull. Vol. VIII, No. 1. Pict. wraps. 2.00

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
BROAD AND CHERRY STREETS PHILADELPHIA 2 LOCUST 4-0219

Frank T. Howard, President

Alfred Zampinger, Vice President
Joseph T. Fraser, Jr., Director and Secretary

C. Newbold Taylor, Treasurer

June 6, 1962

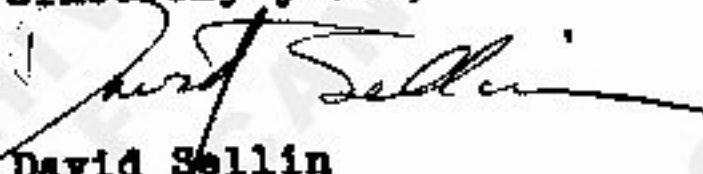
Mrs. Edith Gregor Halpert
Downtown Galleries
32 East 71st Street
New York, New York

Dear Mrs. Halpert:

I am enclosing a copy of the Shaker Bulletin of the Philadelphia Museum of Art to which I contributed the article on inspirational drawings. It has been a pleasure working with them. I was captivated by yours in particular.

Is the "Roll that the Holy Modder sent" a part of your personal collection or is it on the market? If you have a price on it, would you let me know?

Sincerely yours,


David Sellin

Enc.

*My address in the future
will be 4106 Locust St., Phila. 4, Pa.
My work at the Academy is done.
Perhaps you will recall our
discussion about Government and art
when I visited you with Joe Fraser.*

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HOTEL CASTELHAITI

P. O. BOX 466 • PORT-AU-PRINCE, HAITI

Phone : 4126
Cable : CASTHOTEL
Prop. : JULES THEBAUD
Mgt. : C. de la FUENTE

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Director*

The Downtown Gallery,

32 East 51st Street,

New-York, N.Y.

U.S.A.

Dear Sir,

My specialty is watercolors painting (aquarelle) and copper embossing. I have a collection of about 80 embossed copper* pictures, all framed, of various sizes, from 12 x 14 to 12 x 36.

Most of them depicting caribbean and Haytian folkloric life scenes.

The material is enough to compose a "one man exhibition".

Will you be kind enough to let me know if your gallery would be interested in arranging an exhibition and at what condition?

With anticipated thanks, I am

Very truly yours.

Jules Thébaud

* see enclosed photographs *[Signature]* 5/3/62

June 12, 1962

Mr. Warren Robbins
530 Sixth Street S.E.
Washington 3, D. C.

Dear Warren:

It was good to hear from you and get first hand information of your activities. I am glad that you have found the path more sympathetic to your aspirations. I know it takes a good deal of courage to make a break of any kind, but how gratifying it is to do what one really desires.

Having worked with personalities in every conceivable profession, non-profession, with idealistic aspirations, with greed, opportunism, and other non-social motivations, I am well aware of the conflicts that arise and having had a good deal of experience with large corporations and on occasion with the government, I can well appreciate the problems in bureaucratic involvements. The latter makes me feel sometimes that a totalitarian government which reduces such conflicts by having a one way traffic arrangement makes life simpler with no compromises involved or allowed. For some reason dealing on the cultural level is by far the most frustrating unless one is sufficiently independent to speak one's own mind. The Kennedy administration starting with the highly publicized program of inviting "creative personalities" in all categories with no consideration of political affiliation encouraged me to suddenly lose my apprehensions and develop stars in my eyes. However the gleam evaporated rapidly. But several weeks ago when I received a letter from Isenbergh accepting whatever I would select with the approval of D'Harnoncourt and Baur directly after my letter to him about censorship of two Washington dames and the subsequent telephone call which was really enough to burn up the wires with name-calling on my part, stripping down to concrete reality, I was delighted to agree to the loan. At the moment it is a matter of a week or so before the thirty-odd paintings are to be picked up for delivery to the State Department offices, fully insured with transportation taken care of and a guarantee that everything sent (selected with the approval of D'Harnoncourt and Baur) would be hung. Any elimination would involve an immediate recall of the entire collection. Thus I am shocked with the fact that Isenbergh is about to be fired or has been. Incidentally have you seen the latest correspondence which clearly outlines all the specifications which have been accepted?

(more)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Dr. J.
Snapper

66 St

June 4, 1962

Mr. Harold S. Love
1848 National Bank Building
Detroit, Mich.

Dear Mr. Love:

Please find the following history, to the best of my knowledge, regarding your John Marin watercolor,
"Lighthouse, Stonington, Maine 1921"

Exhibited

1. Marin Show - New York 1921 - Montross Gallery 1/22
2. Marin Retrospective 1st Marin Retrospective on West Coast
De Young Memorial Museum 4/48
Los Angeles County Museum 8/49
Santa Barbara Museum 1/50
3. Cincinnati Art Museum 2/51

I hope by this time that you and Mrs. Love have received your painting and may it give a lot of pleasure.

The photograph of your picture has been ordered; it will arrive in a couple of days.

Please remember me to Mrs. Love -

Sincerely yours

John Marin, Jr.

Louis M. Rusitzky
55 Commercial Wharf
Boston 10, Massachusetts

2 June 1962

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York City

Dear Mrs. Halpert:

Recently you were kind enough to answer a query of my cousin, Sybil Stone, regarding prints by Charles Sheeler. I understand you have only one available for sale at this time. A check for \$65.00 is enclosed in payment.

Should any others of Mr. Sheeler become available for sale, I would greatly appreciate hearing of them.

Sincerely,

Louis M. Rusitzky

*Architectural
Padence 1954*

THE CURRIER GALLERY OF ART

192 ORANGE STREET
MANCHESTER, NEW HAMPSHIRE

CHARLES E. BUCKLEY
DIRECTOR

June 1, 1962

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22., N. Y.

Dear Edith:

Another check toward the O'Keeffe. With the temperature nearing the 100 mark, I don't feel much like writing checks.

The Marin show goes very well, with a big surge in our attendance for May. Hope this will also hold true for June.

Sincerely yours,

Chas

And I'm off to Sarasota, of all places!

Print to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SAMUEL C. COOPER

CERTIFIED PUBLIC ACCOUNTANT
155 BROADWAY, NEW YORK 6, N.Y.
WORTH 4-7470



June 14, 1962

Mrs. Edith Halpert
32 East 51st Street
New York, N.Y.

Re: 32 East 51st St. Corp.
Statement and invoice \$400.

Dear Mrs. Halpert:

On May 8th there was mailed to you a note and invoice respecting services rendered for the 32 East 51st St. Corp. Will you be good enough to inform me if there is any reason why the invoice should not be paid?

Please don't have me write again about this, for I detest dunning.

I trust you are well.

Sincerely,



DES MOINES ART CENTER

GREENWOOD PARK

DES MOINES 12, IOWA

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

May 31, 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I am delighted that the Weber is on the way since our committee meets on June 8th. Our insurance automatically covers during shipment.

I had hoped to see you along about now but decided finally not to attend the Museum meetings. When do you take off for your summer retreat?

My best to you as always.



Thomas S. Tibbs
Director

TST/go

*Congratulations to you
and Davis re Time*

June 8, 1962

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Lawrence K. Miller, President
Shaker Community, Inc.
Hancock, Massachusetts

Dear Mrs. Miller:

I just realized that on my list of paintings of Shaker subjects by Charles Shaefer the name of one of the owners was incorrect. I am referring to Mrs. Barclay. She has been remarried and her new name is Mrs. W. Fitch Ingersoll at Marion, Massachusetts, where she can be reached at this time. Thus in writing will you please make this substitution in name and address?

Sincerely yours,

EOH:gs

June 1, 1962

June 1, 1962

stances with merely a sketch of the name of the institution and date. What do you think about it? Do let me know and also give me some idea of when you can come to New York to make a personal selection which I am sure will be agreeable to Jim Foster as well. I have a complete photographic record for reference.

Mr. Gudmund Vigdal,
The Corcoran Gallery of Art,
Washington, D. C.

I look forward to hearing from you soon.

Dear Mr. Vigdal:

I did not answer your letter sooner as there have been various complications. Now I am in a better position to answer you and am doing so.

I had promised to lead to the State Department (Gudmund's office) a number of paintings to be hung in the various rooms with the idea of showing that our "Department of Culture" has culture on the wall to be enjoyed by foreign visitors as well as Americans. For very good reasons I looked out on this project, but it has just been revived under the terms I set out originally. Since this involves a very important change in policy I want to carry on. I have now come in and made the final selection which includes a number of paintings as certain. I would want in any exhibition to be held at the Corcoran. Now I can report that this will be possible as the pictures can be removed in September to be replaced by others which are not in the Corcoran collection. It will save you some transportation expense, etc.

Another situation has arisen which I think can be very useful. Jim Foster of the Santa Barbara Museum has asked for one hundred items from my collection to be shown at the Museum any time between June and October of 1963 - for a six week period, preferably September-October - "a rotating start for the season and a stimulus for the large art student body at the University." He wants to set a date as soon as possible. Can you see any reason why the collection would not be available? After all the galleries will not be completed by then and the pictures might just as well function.

Assuming that all this is satisfactory I think that some arrangement can be made to prepare a combined catalogue with the cost divided between Santa Barbara and the Corcoran. As far as I am concerned I am not prepared to make any contribution to the expense of color plates, etc. The way to be some available and the next time Natally Barn is here I will have her check to ascertain how many can be obtained. But again, if it is a combined venture the same catalogue can be used in both in-

(over) 1000

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June 12, 1962

Mr. Bernard B. Perlman
6603 Baythorne Road
Baltimore 9, Maryland

Dear Mr. Perlman:

I was very much interested in your project and wish I could be more helpful to you more promptly.

The only Coleman I have in my collection is a painting entitled JEFFERSON MARKET. Shortly after Glenn Coleman died his family removed the remaining work in our possession. Since this was so long, long ago whatever records I had on Coleman have been sent to the Archives in Detroit, with part of the material packed in boxes which we have stored in the warehouse. Since we are closing for the summer very shortly it will be impossible to get to these records and to locate the specific photographs, etc.

In so far as the Marin is concerned, there are three paintings of the same date and the same title. We believe that the one that you have in mind is among the gifts made by Georgia O'Keeffe to the Metropolitan Museum of Art. Thus I would suggest that you communicate directly and ascertain whether this version is the one that you desire for your book. Incidentally the Metropolitan also owns MOVEMENT, SEINE, PARIS with an alternate title FOUR O'CLOCK ON THE SEINE. The third is still in the possession of the family and that too bears the title and date listed in your letter, but I am quite sure that the Metropolitan has what you desire.

Sincerely yours,

EGH:gs

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June 14, 1962

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Mme Anne Baranova
Bolshoy Karotonsky Pereonlok
Gos 9, E. 5
Moscow, U.S.S.R.

Dear Mme Baranova:

I was delighted to hear from you.

Do write me soon and tell me about your trips to Bulgaria and Roumania. I visited both countries many, many years ago and have very fond memories of that lengthy trip which ended with a stay in Turkey. I recall putting my hand in the Black Sea with a wave to Odessa. That is as close as I could get to the latter in 1929, but I made up for it in 1958, the year before I met you. I still recall with great pleasure seeing you on various occasions and wish that it were possible for us to meet again in New York. How about coming to the U.S.A.?

I will be delighted to show you around and introduce you to some of our artists, writers, etc.

For the moment I am planning no trips abroad. When the gallery closes for the summer on June 29th I plan to go off to my summer home in Connecticut for a much needed rest. The art world has been so active that I have been putting in an average of sixteen hours a day and am quite weary, but it is gratifying just the same that the interest in contemporary art is continuously spreading into all walks of life.

I still miss the excitement of the show in Moscow and the many interesting people I met, and hope that I can pay another visit to the U.S.S.R. before very long. Meanwhile, my kindest regards, and do write me when you can.

Sincerely yours,

RCHiga

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

June 7, 1962

Miss Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Miss Halpert:

May I comment on a question of fact relating to your import of the Kuniyoshi monograph published in Tokyo? Apparently there is uncertainty about the content of this book in relation to the exhibition catalog published by the Whitney Museum six years earlier. Since I am talking about the two items which are in the collection of this Library, and which can be described precisely, it may be helpful in clearing your present impasse with Customs which derives from an unwarranted assumption, so far as I can understand, that this is a reprint of the American work. This is not so.

The title page of the Whitney item reads: Yasuo Kuniyoshi, Retrospective Exhibition, 1948. It is a paper bound exhibition catalog, 7 1/2 x 10 in., 55 pp., many small halftones, only 1 colorplate. The catalogue of exhibits notes 131 items. There is a biographical text on the artist, and an introduction by Mr. Goodrich from pp. 5-47.

The title page of the edition issued by the National Museum of Modern Art, Tokyo, was edited by their Associate Director, Atsuo Imaizumi, the counterpart in museum structure of Mr. Goodrich, and reads: Kuniyoshi, Catalogue of Kuniyoshi's Posthumous Exhibition held at the National Museum of Modern Art, Tokyo, 1954. It is a large work in hard covers, 11 1/2 x 13 in., and in design and content substantially different from the Whitney paperback, e.g. 72 large plates including 16 color plates (but not the one in the Whitney catalog) a large frontispiece portrait not in the Whitney catalog; a biographic chronology not textual commentary. It has an introduction by the editor, Atsuo Imaizumi. Six pages of its total pagination of 112 pp. is taken up with a reprint of Mr. Goodrich's text for the catalog of 1948.

We consider the works quite different in coverage, format, printing, sponsorship and texts. The Whitney catalog was printed in New York, the Tokyo Museum monograph by a Tokyo company, Bijutsu Shuppan-sha, for the oriental museum. The Whitney booklet sold around 2.50, as I remember, (and when we obtained our Imaizumi edition. it sold through American sources at about 12.00.)

Since we discussed the matter before you ordered the books from abroad, I can testify to the fact that 1) you are not a professional bookshop or bookseller; 2) that your intent was to, I quote your letter to Mr. Breiner of May 24: "to give away the bulk of the books to museums". I think these facts may help to clarify the understanding of customs and perhaps expedite the release of, and the distribution of an important book devoted to an artist, Kuniyoshi, now deceased, whose work is held in high regard.

Sincerely yours,
Bernard Karpis
Librarian of the Museum

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THE DALLAS MUSEUM FOR CONTEMPORARY ARTS

3415 Cedar Springs Road

Dallas 19, Texas

LA 6-8855

May 31, 1962

Office of the Director

Mrs. Edith Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

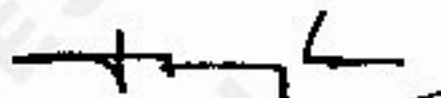
My trying silence has been due to trying circumstances here. Un-anticipated in the terms of my acceptance before I came, in some respects this organization has so far survived a career of fractioned and amended promises. Now the props under the building the Museum occupies, which had seemed secure when I last saw you, are shaky. While, from my exhibition committee's point of view, I may go on with previously okayed plans for the Abstract show in October, I feel that I can no longer proceed with confidence that it would be safely housed here. The Board has been presented with the ultimatum that, if it can't raise \$325,000 by July 15, the building must be vacated by September 15. There are murmurings that an extension might be granted, although it is generally acknowledged that the required amount is not likely to be tapped in the stipulated period, but I don't feel that I can commit lenders on the evidence of murmurs. I have withheld writing you daily in the hope of a favorable change in firm terms; now the time has passed. I hope you will appreciate the reasons for my delay. As too often before here, I regret the involvement of others as well as myself in the unforeseen.

For this Museum, on that date, I must therefore release you from your very thoughtful obligation to us in reserving the wonderful material you had assembled for this show. I'm sorry as hell to have felt forced to hold you up so long. But as you know, I'm personally keen on doing such an exhibition, and perhaps the opportunity will come up again under more suitable conditions.

I'm leaving for the museum meetings in Williamsburg this weekend, and will be in New York for two weeks' research on a small book from June 9. If you are still at the stand then I'd love to see you. My address from the 9th will be in care of Dr. William S. Tillet, 235 East 22nd Street (MU 9-0980), but I'll phone you on arrival in any case.

Again my deep regrets and equally profound thanks for all the trouble you've taken on our side.

Yours Sincerely,


Douglas MacAgy
Director

** payable over three years,
to be sure.*

DM:lt

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The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

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June 13, 1962

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

Before he left for Germany, Mr. Williams asked me to write you and say that at the meeting last Monday, the Committee on Works of Art accepted the unrestricted gift of DAHLIAS AND ASTERS by Charles Sheeler, LANDSCAPE by Charles Sheeler and CHARLES SHEELER AND NINA ALLENDER by Morton Schamberg from Mrs. F. H. Detweiler for the Gallery of 20th century American art. In your letter of April 18th to Mr. Williams, you had asked him to let you know about this before getting in touch with Mrs. Detweiler.

Unfortunately, I have had to change my plans about coming to New York at the end of next week when I had planned to see you. I wonder if I might postpone my visit to some time between the 27th and 30th of June. I am going to New York to work on our forthcoming exhibition of Modern Americans from the early 1900's to the second World War.

With best regards,

Sincerely yours,

Gudmund Vigtel
Gudmund Vigtel
Assistant Director

GV/11

63 Sunny Reach Drive
West Hartford 17, Connecticut

May 30 1962

Dear Mrs Halpert,

I expect you are thinking now of going to Newtown. I am serious about wanting to see the Valentines and the letters you said are so lovely. I think Sam might like to come with me. Would you let us come over to see you some day this summer? I hope so.

Sincerely,

Mary Palmer

Office of
the Curator

Telephone
Arlington 5-6244

Robbins Library
Robbins Print Collection
Arlington, Massachusetts

Downtown Gallery
32 East 51st Street
New York, New York

12 June, 1962

Gentlemen:

The Robbins Print Collection is hoping to add to and particularly to round out its present holdings. We are currently interested in acquiring good nineteenth century prints, but would also like to know of any other fine prints or illustrated books that may be available. Would you put us on your mailing list, please, for regular notification of your sales?

Yours very truly,

Ellen Wiess

Ellen Wiess

Curator,

The Robbins Print Collection

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Adele Godchaux
P.O.Box 84
Marshfield, VT.

Dear Mrs Halpert:

I would like to show you color transparencies of work done in Mexico this winter. I will be in New York the week of the 18th June. If you would tell me which day of the week, and what time of day you see artists I will come in at that time.

Sincerely,

Adele Godchaux

AF A

June 14, 1962

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Richard Black, Director
Abby Aldrich Rockefeller Folk Art Collection
Williamsburg, Virginia

Dear Mary:

After much sturm und drang I located the correspondence relating to Mr. and Mrs. Franklin Pearce of Hadley, and am sending you a copy of a card I received in April of 1955. This is self-explanatory.

Attached to this card I found a letter from Nina Little written on the Rockefeller Folk Art Collection stationery - dated June 19, 1955. Since she also included her home address I assume that it was sent from Massachusetts and that you may not have a carbon. Thus I am having a copy of this enclosed also. Let me know what you finally decide to call which. As far as I'm concerned I really don't care. You now have the photographs and can make the comparison. Cheerio.

Sincerely yours,

ROH:gs

June 4, 1962

Arkansas Arts Center

Edith Gregor Halpert
32 East 51 Street
New York 22, New York

Dear Edith:

Thank you for your kind letter of 28 May which was forwarded to me in the east where I am working on some long-range projects for the Arts Center, most particularly an Artmobile, its first exhibition, and a catalogue and filmstrip related to this.

It was thoughtful of you to enclose the catalogue of your spring exhibition. I also appreciate the points you bring up in regard to Marin, Dove, etc. The Marin is an amazing picture and I am glad to see this illustration. I was thinking of "ideas in the air" and of the general aesthetic directions as developed earlier out of the work of Cezanne, Gauguin, etc. Of course, there is not much room to particularize in a very brief and elementary review of such a complicated and detailed story as the growth of twentieth century American painting, and you should write a long chronicle of it from the point of view of one who has been very close to the artists and the market during the vital years of the development.

Probably some dealers will feel too much representation has been given to work from one gallery in the illustrations. You start with the amount of money you can spend on cuts and the number of good glossy photographs you have. We had about a dozen to choose from, that is all. Also, some important artist in the Michener collection such as Weber had to be omitted because of previous commitments on the pictures. But it is a very striking exhibition, and I think Jim, being relatively new as a major collector, has unusually good feeling for good pictures.

You are right, it has been a long time since I have been in, not since I was working on the Davis, or Zorach or Shahn exhibits, I guess; but I'll be back on the gallery trail in another year. Thank you again for your generosity in writing.

Sincerely,

Muriel Christison
Muriel Christison

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Rockefeller

ONE BEEKMAN PLACE
NEW YORK 22

June 13, 1962.

Dear Edith,

I have just written a letter to Mrs. Gretchen Sharp as you suggested and enclose a copy of it herewith.

I do hope that she will be able to come to Scarborough to help us in appraising our Shaker collection. In the meantime do let me know as soon as you can, whether the Sheelers would be interested in letting us purchase one of the small chests about which you and I spoke on the telephone. And if so, what Mrs. Sharp considers a fair price. I still hope to talk further with you about the Sheeler situation, as I would like very much to be of assistance in some way that seems practical.

I hope you are feeling in better health and that you will have a chance to have a good rest this summer.

Sincerely,

Blanchette

Mrs. Edith Gregor Halpert,
Director, The Downtown Gallery,
32 East 51 Street,
New York 22, New York.

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1205. Steinberg, Jacob. *MODERN LINE*. N. Y. 1945. 4to.
Profusely illus. by the author. Covers slightly
stained. 4.00
1206. Stokes, J. *THE CABINET-MAKER AND UPHOLSTERER'S
COMPANION...* etc. Phila. 1850. 16mo. Frontis.,
xii, 167 pp. with 3 pls. Lacks back blank flys.
Foxed, as always. Uncommon. 17.50
1207. STORY, WILLIAM WETMORE. *REMINISCENCES OF*.
By Mary E. Phillips. N. Y. 1897. Best blog. of
the American sculptor. 7.50
1208. *STUDIO, THE LONDON*. (Special Issue) Vol.
XIII, No. 70. January 1936. "American Art as
it is Today" by Peyton Boswell. 4to. Wraps. 1.50
1209. SULLIVAN, LOUIS. *AS HE LIVED*. The Shaping of
American Architecture. By Willard Connely. N. Y.
1960. 322 pp. 49 illus. 3.75
1210. Taft, Lucado, *MODERN TENDENCIES IN SCULPTURE*.
The Scammon Lectures for 1917. Chicago (1924).
146 pp., index. Last 49 pp. devoted to American
sculptors. 429 small, clear illus. 3/4 lea. 10.00

appraisal

June 4, 1962

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Mr. Robert D. Straus
53 Briar Hollow Lane
Houston, Texas

Dear Bob:

Now that we are getting ready to close for the two summer months I decided to send you the current valuations which you requested limiting my list to the artists whom we still represent. As soon as you send me the information I requested quite some time ago - I am referring to Rattner and Weber photographs - I will send you a separate appraisal.

My best regards to you and Carol.

Sincerely yours,

EGH:gs
enclosure



383 MADISON AVENUE...NEW YORK 17, N. Y.

May 31st 1962

Planned 6/7
Mr. Ben Shahn
The Downtown Gallery
32 East 51st Street
New York, New York

350 -

Dear Mr. Shahn:

Robert Strunsky at CBS suggested that I write you.

In cooperation with CBS, Holt, Rinehart and Winston is publishing this October a collection of twenty-three original articles on the subject of television. The over-all title of the book is THE EIGHTH ART. I am wondering if we might have your permission for the book's jacket to use part of your drawing inside the brochure "CBS Television Harvest." This is the two-page spread of television aeriels. It is a very lively illustration that we feel would be appropriately used for a tasteful jacket on the book.

I should enjoy hearing from you and knowing your feeling.

Sincerely,


Samuel D. Stewart
Editor

SDS:CS

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June 4, 1962

Mr. Felix Landau
Landau Gallery
702 North La Cienega
Los Angeles 46, California

Dear Felix:

In anticipation of closing up the joint within a few weeks I am clearing out my files and found your letter which I answered verbally during your last visit. Now I am returning the slides as no doubt you will want them for your files.

I repeat that under the present circumstances I find it rather satisfactory to share an artist with another gallery. With our overhead plus the added expense for transportation, etc. we have to take too large a loss to make such an arrangement feasible. If and when I get someone to assist me I expect to add a group of younger artists - an arrangement which will allow much more flexibility in our functioning, and I certainly will want to consider Zajac as I have sustained my interest in his work and would be glad to have it here.

What's cooking out on the West Coast? Let me hear from you soon. My very best regards to the family.

Sincerely yours,

BOH:gs
enclosures - 3 slides

June 1, 1962

cally, that the gift will not be deemed to constitute any distribution by DG of its assets to Mrs. Halpert in any year, by way of a taxable dividend, liquidating distribution, or otherwise;

(2) That for the year that the agreement of gift is executed, Mrs. Halpert will be entitled to take a deduction for a charitable contribution, subject to the limitations of IRC §170, equal to 10% of the excess of the then value of the works of art she gave over the then value of her life estate; and that for each subsequent year that she gives an additional 10% interest, as above set forth, she will be entitled to a like deduction under IRC §170, equal to 10% of the excess of the value of the works of art at the time of her gift of the additional 10% interest over the value of her life estate at the time of her gift of the additional 10% interest;

(3) That for the year that the agreement of gift is executed, DG will be entitled to take a deduction for a charitable contribution, subject to the limitations of IRC §170, equal to 10% of the excess of the then value of the works of art which it gave over the then value of the estate for the life of Mrs. Halpert reserved by DG; and that for each subsequent year that DG gives an additional 10% interest, as above set forth, it will be entitled to a like deduction under IRC §170; equal to 10% of the excess of the value of the works of art at the time of DG's gift of the additional 10% interest over the value of the life estate reserved by DG at the time of its gift of the additional 10% interest;

(4) That none of the works of art set forth in the agreement of gift by Mrs. Halpert to Coreoran will be includible in her gross estate after her death, as subject to estate tax, since complete ownership of the works of art vested automatically in Coreoran upon her death;

(5) That in valuing the DG stock which was owned by Mrs. Halpert at the time of her death for purposes of computing her estate tax, the art works referred to in the agreement of gift as given by DG shall not be deemed an asset of DG, since complete ownership of the works of art vested automatically in Coreoran upon the death of Mrs. Halpert.

We understand from our conference with you on May 13, 1962 that Coreoran is willing to endeavor to obtain the foregoing rulings, since it is desirous of making possible the foregoing gifts to it. Accordingly, Mrs. Halpert and Downtown Gallery, Inc., authorize Coreoran, on their behalf, to endeavor to obtain the foregoing rulings. If you require anything further in connection

June 6, 1962

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Fort Wayne Art Museum
1202 Wayne Street
Fort Wayne, Indiana

Gentlemen:

When we unpacked the paintings which were delivered by hand we discovered much to our sorrow that the Dove, MARS YELLOW RED AND GREEN, had been damaged either during the exhibition or in transit. In addition to several scratches there is an actual hole in the lower center section of the painting.

Will you be good enough to advise your insurance broker immediately so that we can make the necessary arrangements for restoration? Do you wish to have the restorer's appraisal before we arrange for the repair? Won't you please let us know?

Sincerely yours,

EOH:gs

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telegram (full rate) sent 6/1/62 to:

Vincent Price
1815 Benedict Canyon
Beverly Hills, Cal.

UNABLE GET YOUR NUMBER. PLEASE PHONE ME UNTIL ELEVEN TONIGHT.
URGENT.

Edith Halpert

June 4, 1962

Miss Susanna Foley, Registrar
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 3, Minnesota

Dear Miss Foley:

At your request I am glad to give you the current valuation for insurance purposes of the works of art listed below.

Stuart Davis	COLONIAL CUBISM 1934 o/o 43x60"	\$ 14,000.
Yasuo Kuniyoshi	LAY FIGURE 1938 o/o 38 1/8x58 1/4"	10,000.
John Marin	ROCKS, SEA AND BOAT, SMALL POINT, MAINE 1932 w/o 20 3/16x25 1/2"	6,000.
Abraham Rattner	CITY STILL LIFE 1943 o/o 23 1/2x28 3/4"	3,500.
Ben Shahn	ITALIAN LANDSCAPE 1943-44 tempera 27 1/2x36"	3,500.
Charles Sheeler	BUILDINGS AT LEBANON 1949 tempera 13 3/4x19 3/4"	2,500.
Hiles Spencer	THE WAKE OF THE HURRICANE 1951 o/o 30 1/2x36 1/2"	9,000.
Max Weber	WOMAN CARRYING PICTURE 1944 o/o 50 1/2x31 1/2"	10,000.
Tsang Tsu-Ho	ANYWHERE 1959 w/o & collage 48x96"	1,500.

Sincerely yours,

RCH:gs

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

May 31, 1962

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

How are you? I am as weary as you always say you are. And in reality far less buoyant, with the school year drawing to a close. The office, however, goes on forever, and for my sins, I am to have two for awhile as I have with some groans consented to be Acting Chairman. One chairman is going and another chairman coming, God willing, and soon. It does mean that my hands are relatively full.

Now for this show of West Coast artists which I am doing with and for Mitch Wilder. You were very good to make a number of paintings available to him when he saw you in New York. We will need fewer examples in the working out for we were planning for two each from everyone and it was getting unwieldy, so most painters will be represented by a single work unless they have a long period of development with which we must deal.

First, Price. You offered Mitch quite a range and we need one. May I leave this up to you? I shall go along with your suggestion. I see that Abstraction I, II, IV, and In the Mountains are much of a size. I have no dimensions on Moon Rise and do not want to Madonna and Child as a title so do select and let me have dimensions and date.

I should love to have Graves' Bird, 1947 and Snow Flower, 1953, together with the color plate, and the progressives. The plate and progs I should need by mid July.

Now, Tobey. I would choose the Metropolitan After-

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32 East 51st Street
 New York 22, N. Y.
 June 8, 1962

Mrs. Edwin Gilbert
 16, rue Henri Barbusse
 Paris 5, France

Dear Virginia:

I was so delighted to receive your letter. Seeing you all was such a great joy, but I feel more lonely than ever after that quickly. I am sorry of course that Gil's back is still bothering him. Let me know if you need any more pills. I don't know the name so you will have to send on all the information in the event that these are not obtainable in Paris.

So I see that the Levys developed the bug and have deserted good old America. As time goes on I am beginning to think that one has to be born in Odessa to be a chauvinist.

Shortly after your letter arrived I received one from Abe Rattner and postponed my answer as I was really fit to be tied. I believe you met my taper - Harlan Phillips. Since I obtained a contract to the effect that no one but he and I will hear the tape and/or see the transcript I have been having a ball talking freely without any hesitation to give about artists. This serves as a great release for me as all my pent up resentment will eventually pour forth and I will no longer have to try to kid myself in maintaining the noble image of the creative personality.

In his letter Abe practically accused me of directing his aesthetic trend. What is actually true is that like many other artists the popularity of certain trends and the prices cited have entered his paint pot, subconsciously or otherwise or with the help of our dear Esther who started it here before they left for France. Every time I saw them she reeled off prices of the abstract expressionist paintings and all the prices of Abe's work were shot up to such abnormal figures that I had to have a terrific battle with them. The letters are always full of what is going on in Paris - who sells, etc. Since no pictures have arrived for many, many months there was little occasion for me to send him rave reviews. The last group comprising paintings of the sea was superb and I wrote him to that effect several times. I did mention that we were having a figure show and one of these days I might send you a copy of my letter to him. This will surprise you as it was written almost in self defense rather than what I wanted to say. I decided to use the former approach with a few gentle jibes because I have a deep regard for him and know how sensitive he is. I also enclosed a clipping which included a headline review of our exhibition and a bit of paragraph of that at the Museum of Modern Art. Perhaps he will show it to you - the clipping I mean.

All in all my disillusionments have been coming hard and fast and I think have contributed considerably to my sense of depression which you observed I am sure, and which makes me think from time to time that I should have quit the gallery at the end of thirty years while I still had stars in my eyes. So much for that.

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*Pe
with Mr*

MRS. JOEL TOBIAS
312 SOUTH 47TH STREET
PHILADELPHIA 4, PENNSYLVANIA

June 12, 1962

The Downtown Gallery
32 East 51st Street
New York, New York

Dear Sirs:

I would like to inquire about the possibility of reproducing a drawing by Ben Shahn in his book, the Shape of Content, Harvard University Press, 1956. The drawing is to be found on page twenty and consists of the head and arms of an artist with his hands holding various pens and brushes.

I am most interested in obtaining a reproduction of this drawing and would greatly appreciate any information you could give me regarding the availability of such a reproduction.

Thank you for your consideration.

Very truly yours,

Mrs. Joel Tobias

June 12, 1962

Mr. Frederick S. Wright
 Director of the Art Galleries
 University of California
 Los Angeles 24, California

Dear Fred:

Your letter reminded me of an old bore I knew years ago whom I avoided because I did not dare to ask him the simple question "how are you?". This always evoked a two hour diatribe involving a detailed report of the health of the nation and specifically a complete report of his individual ashes. So, you shouldn't ask me that question because at this point I can compete with him. But a few weeks back in Boston when I very shipper the first working day of the week and I am dictating this letter to you Monday - midnight.

Your double decker post actually frightens me, but knowing you as well as I do I am sure you can cope with it and will succeed in so doing.

Being secretary-less I can't locate the previous correspondence and do not recall the actual date of the exhibition which you are assembling for Mitch Wilder. About the same day your letter arrived I received a lengthy epistle from the Corcoran Gallery asking whether I would make available my entire proffered collection which includes all the pictures by Graves and Price. The show is to be held in September of this year and again repeated on the West Coast next summer. If your plans are for any period between the two dates cited I shall be very glad to let you have one or more examples by C. S. Price. Those in my collection and that of the gallery include the following sizes and dates:

ABSTRACTION I	34x28	\$ 3000.
IN THE MOUNTAINS 1943	34x30	NFS (Coll. RCH)
* ABSTRACTION II c. 1944	36x30	NFS (" ")
MOONRISE 1939	32x28	2500.

As for Graves and Tobey, don't you think it would be bad taste for me to get into the racket since the Willard Gallery represents both artists and I'm sure can supply whatever pictures you require. On the other hand if there is a shortage at the moment I would be very glad to cooperate, again based on the dates of your show. If you wish I can dig up photographs of all the pictures involved, but will do nothing until I hear from you. So again everything lands in your lap.

* ABSTRACTION IV 1945 28x34 \$ 3000. (more)

ENCYCLOPAEDIA BRITANNICA
342 MADISON AVENUE
SUITE 702
NEW YORK 17, N.Y.

WILLIAM BENTON
PUBLISHER & CHAIRMAN

June 13, 1962

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Miss Halpert:

Senator Benton says he has a nice little challenge
for you!

Do you remember Kuniyoshi's "Circus Girl" which
became the symbol of the State Department's Art
Collection and caused such a whale of a stir, when
Senator Benton was Assistant Secretary of State?
It was later bought as surplus property by the
Alabama Polytechnical Institute, Senator Benton says,
which got an enormous discount on the price, under
a law favoring educational institutions.

Now, what Senator Benton wants to know is if he
bought the Kuniyoshi shown in the attached clipping,-
"Bather With Cigarette, 1924",- could you work it
out so that the Alabama Polytechnic Institute would
take it in exchange for their "Circus Girl"? He's
assuming that they are of roughly comparable value.

Sincerely,

Anne Cronin
Anne Cronin
Office of William Benton

enc.

Tel. OX. 7-1750

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

1947. MMA Bull. Vol. . . . , No. 4-5. Pict. . . .

2.00

1159. N. Y. Museum of Modern Art. HAYTER AND HIS STUDIO 17. N. Y. 1944. MMA Bull. Vol. XII, No. 1. Wraps. 2.50

1160. N. Y. Museum of Modern Art. MARIN EXHIBITION. N. Y. 1936. MMA Bull. Vol. 4, No. 1. Pict. wraps. 1.50

1161. N. Y. Museum of Modern Art. MASTERS OF POPULAR PAINTING. Text by Holger Cahill, Maximilien Gauthier et al. N. Y. 1938. Sm. 4to. 80 pls., 2 in color. 5.00

1162. N. Y. Museum of Modern Art. MODERN CUBAN PAINTERS. N. Y. 1944. MMA Bull. Vol. XI, No. 5. Pict. wraps. 2.00

1163. N. Y. Museum of Modern Art. RELIGIOUS FOLK ART OF THE SOUTHWEST. N. Y. 1943. MMA Bull. Vol. X, Nos. 5-6. Pict. wraps. 3.00

1164. N. Y. Museum of Modern Art. WHAT ABSTRACT ART MEANS TO ME. Statements by Six American Artists. (Morris, De Kooning, Calder, Glarner, Motherwell, Davis). N. Y. 1951. MMA Bull. Vol. XVIII, No. 3. Wraps. 2.50

The only redeeming feature of the whole episode having fallen through, I felt, was that I could now write you a letter or pay you a visit without having you feel that I was asking you for something. This freedom I welcomed because I have enjoyed very much and have appreciated the opportunity to have had this contact with you this past year.

I left the Cultural Bureau with mixed feelings. On the one hand I was (and still am) dedicated to this kind of a program (though the word has become rather trite). On the other hand, I have become completely frustrated not merely by the traditional bureaucracy, which I was well able to cope with and make my way in, but by the futility of finding in the new crew of erstwhile cultural managers people who felt they had all the answers and that anybody who had been in government was a fool or a gravy-train rider. They were the ones who were going to show how governments should be run and their whole attitude, it seemed to me was one of disguised arrogance. Many of the ideas they presented as new were ones that some of us old-hands had been struggling for many years to put into effect. With it all, I was gradually losing my confidence, my incentive and, with it, my capacity to do what I otherwise was capable of doing. So, for the preservation of my own individual spirit, I felt it was necessary to get out. And I can tell you that there was a tremendous feeling of exhilaration in telling the whole United States Government to go to hell. And the ironical thing about it was that so many colleagues who are not in a position to do the same thing, got a vicarious charge out of it and I was congratulated on all sides. Everybody seemed to be pleased: those who thought I was a pain in the ass were glad to see me go, I suppose, and those who had faith in me were genuinely pleased for my sake and gave me lots of encouragement. As it was, I left very graciously and in a positive sense so that the door to over-seas work with USIA would remain open.

But, while I was using up my several weeks of annual leave and before my resignation had become effective, I was asked by the Foreign Service Institute (which is part of the Department of State) to hold some lectures there, which I did. This led to my being asked to join the staff as chairman of a seminar in the Behavioral Sciences as applied to the work of the Foreign Service Officer. I agreed to do this on a part-time basis. The arrangement is ideal since I have maintained my status in the Government with no break in service (as a matter of fact I even got a promotion, although my yearly earnings for part-time work are less); since I am studying, writing and lecturing in the fields of cultural anthropology and psychology, my real area of interest (and, incidentally, I work in the perspective of modern art as coming within the legitimate domain of the social sciences); and, lastly, since I now have a good deal more free time for writing. This is what I have been doing a great deal of in the past month, working against several deadlines. Eventually I want to do a book on Culture and Foreign Affairs but for now I am trying to get several

we may satisfy them on this question.

We would appreciate an early response.

Cordially,

Bernard Vogel

11 Bway

27 City

P.S. If it would be too much trouble, we would like to have a duplicate copy of the sales slip for this picture also.

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INSURANCE BY NORTH AMERICA

Insurance Company of North America
Life Insurance Company of North America
2501 Grand Avenue, Des Moines 12, Iowa

June 15, 1962

The Downtown Gallery
32 East 51 Street
New York 22, New York

RE: 162 TR 15304a
Edmundson Art Foundation, Inc.
D/E 3-22-61

Attention: Miss Edith G. Halpert, Director

Dear Miss Halpert:

You will recall that we made settlement through your firm for the total loss to the Collage, "SEA #2" Dove, in amount of \$2,000.

We are in the process of subrogating against the Railway Express Company and it will be necessary to have an appraisal or some other such documentary proof of value of this painting.

We will appreciate it if you will procure the necessary document and forward it to General Traffic Service Company, 770 Broadway, New York, New York, attention of Mr. J. M. Gorman, his file #S-68895-7.

Thank you for your cooperation.

Sincerely yours,


W. C. Mennel
Supervisor

WCM/vb

THE COLUMBUS GALLERY OF FINE ARTS

COLUMBUS 15, OHIO

June 15, 1961

Mr. John Marin
Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mr. Marin:

Thank you so much for your courtesy to me on my recent visit to your gallery. It was a pleasure meeting and talking with you and it was really a treat to see your many fine paintings and prints.

Since you and Mrs. Halpert are both familiar with our Lending Gallery service, I am wondering if you would again be interested in letting us have a few works for our 1961-62 collection? These would, of course, be picked up shortly after Labor Day by Berkeley Express and returned to you the following June. In the event of a sale we would deduct a 10% commission. We do take care of the transportation charges and insurance also.

This service has grown by leaps and bounds in recent years. Last year we sold 34 out of 240 paintings which is a pretty good record, wouldn't you say?

Your artists should certainly be familiar to the people of this area since our Howard Collection includes many works by these same people. We are encouraging a group of young collectors in the vicinity and know that there would definitely be a market for some of the prints I viewed and/or anything else you might have to suggest.

Thank you for your consideration. I would appreciate a reply as soon as possible so that I may know your decision, how many works to count on etc..

Happy summer!

Sincerely,



Mary Woodbury,
Curator of the Lending Gallery

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June 14, 1962

Mr. Lee Nordness
Nordness Gallery
831 Madison Avenue
New York, New York

Dear Lee:

I keep hearing rumors about your exhibition abroad, but as yet have no direct information.

Would you be good enough to write me immediately to explain what happened and what is happening and the final outcome? Incidentally have you advised any of the other dealers or are you making your exchanges on your own without notifying those involved? Do write immediately.

Regards.

Sincerely yours,

RMH:gs

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Pl ink line
Guelen such screen

[Weber]

June 14, 1962

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Mr. Bernhard Vogel
11 Broadway
New York, N. Y.

Dear Mr. Vogel:

As you requested I am enclosing a photostat of the check
in question.

Sincerely yours,

EDR:gs
enclosure

ANTHONY HASWELL
3931 SOUTH DIXIE HIGHWAY
DAYTON 39, OHIO

Insurance

June 13, 1962

Dear Mrs. Halpert:

As I told you the last time I was in New York, we have considerable misgivings about the insurance evaluations we are using on some of our pictures, and I would greatly appreciate it if you would tell me what value you would place on the following:

- 45/800. 1. A small oil painting by Y. Kuniyoshi, entitled "I Like It Here" 12x16 3000.
1945
- 46/300. 2. A drawing by Y. Kuniyoshi, entitled "Suzanna" 15x19 1200.
1944
- 45/1500. 3. A water color by Charles Sheeler, entitled "Red Against the Light" 12x8 1/2 1000.-
1942
7. 4. A gouache by Stuart Davis, entitled "Landscape with Machine" 1935 22 1/2 x 15 1/4 7500.

We are building a house in Arizona and if we ever get it paid for, we may get back to buying pictures, as I am sure we will have plenty of wall space.

With kindest regards and best wishes, I am

Sincerely yours,

Anthony Haswell

AH/ec

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

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"Lighthouse, Stonington, Maine" 1921

Your painting depicts, what I would term, one of the real historical along with picturesque spots on the coast of Maine. The lighthouse is known as Mark Island Light. If you are not acquainted with Maine, it is located in Penobscot Bay, at the entrance to what is termed the Deer Isle Therefore.

During the early part of the 20th Century, before 1900, this region was infested with huge granite quarries. Many of your public buildings in New York City, New York Post Office Etc. and in other cities as well were constructed with granite from these quarries. The granite was shipped to New York, Boston, etc. by 2, 4, 6 and 8 Master Schooners. All this coming down to the fact that your "Lighthouse" was a very important spot in those days.

This also accounts for the considerable number of Marine boat paintings, executed during the 1920's.

I hope all this is of some help --

June 15, 1962

Dear Aunt Edith

Thank you so much
for the gorgeous flowers!
It was so sweet of
you to think of me.

Thank goodness it didn't
rain, so we could have
the ceremonies outside.

Many thanks, again,
for the flowers.
All my love,
Patsy

1165. N. Y. Wildenstein Galleries. THE AMERICAN VISION. Paintings of Three Centuries. A Loan Exhibition Sponsored by Time... for the Benefit of the American Federation of Arts, Oct. 23-Nov. 16, 1957. Sm. 4to. Intro., 54 pls. Wraps. 2.50
1166. Nicholson, Peter. THE MECHANIC'S COMPANION; or, the Elements and Practice of Carpentry, Joinery, Brick-laying, Masonry, Slating, Plastering, Painting, Smithing and Turning... and Containing a Full Description of the Tools... Boston n.d. x, 362 pp. and 46 engravings. Hinge cracked. 6.00
1167. O'Brien, Brian. SCRIMSHAW AND SUDDEN DEATH. A Salty Tale of Whales and Men. N. Y. 1959. True tales from a Capt. Mosher, illus. by many 19th century photos. of whaling scenes, some scrimshaw work, logs, etc. Interesting. 3.50
1168. Oswald, John Clyde. BENJAMIN FRANKLIN IN OIL AND BRONZE. N. Y. 1926. 1g. 4to. 58 pp. with illus. on nearly every page. Ltd. ed. Cover dust-stained. 7.50
1169. (Paris Exposition) OFFICIAL ILLUSTRATED CATALOGUE... FINE ARTS EXHIBIT. UNITED STATES OF AMERICA. PARIS EXPOSITION OF 1900. Boston (1900). xvii, 110 pp. plus 48 pls. An important catalog. 8.00

FELIX LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

Olympia 2-1444

June 6, 1962

Dear Edith:

I just received your letter of the 4th. Thank you for returning the slides.

Felix is off to Europe again -- probably eating pasta with Jack Zajac at this very moment. I was all set to go along this time, but my parents couldn't make it out here to help out with the children. Anyway, I really enjoy being here at the gallery on my own.

Sorry you still haven't found yourself an assistant. Maybe someone will turn up one of these days. I know how difficult it would be now that I am so involved -- no one can manage as well as I can when Felix is away and I certainly am not in Felix's league when he's around.

Things are really beginning to happen here on the West Coast. It has been a long haul, but I think we're developing some great artists as well as contemporary collectors.

I guess you're getting ready for your summer in the country and I hope you have a nice time. The older two boys will be going off to camp this summer so it looks like a nice quite summer for us with only one left at home. Of course I'm appointed to feed and care for the menagerie the kids are leaving at home -- including cats, kittens, rabbits, frogs, lizards, etc.

We'll both be coming to New York in October so I'll be seeing you then.

Best regards.

Sincerely,

Mrs. Edith Gregor Halpert
Downtown Gallery
32 E. 51 St.

New York 22, N.Y.

Cable/GALLERY

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JACOB SCHULMAN
38 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK

May 31, 1962

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 21, New York

Dear Edith:

I am taking the liberty of sending you under separate cover our architect's sketch for the interior of the new Synagogue building to be built in Gloversville. I am also enclosing a blue print of the East wall containing the proposed Ark and tablets.

When last I saw you, I asked if it would be possible for Mr. Ben Shahn to prepare the calligraphy for the Decalogue to be placed just above the proposed Ark. This would, naturally, be subject to his interest in this matter and whether he is sympathetic to the general design plan of our architect.

Our architect is Mr. Edgar Tafel of Edgar Tafel Associates, 14 East 11th Street, New York 3, New York. He is working on a job in Princeton, New Jersey, and would welcome an opportunity to stop by Mr. Shahn's home if this would represent a more convenient arrangement for Mr. Shahn.

In any event, whatever suggestions he can make in this connection would be most welcome and any costs involved I am sure would be taken care of from our building fund. If you have any other thoughts, please do not hesitate to express them.

In the meanwhile, I trust you are well and looking forward to seeing you soon, I am

Sincerely,



JS:KB

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Mr. Warren Robbins

pg 2

June 12, 1962

The day your letter arrived I learned that the collection Nordness had selected for the Swiss publisher and which was to be circulated by the U.S.I.A. was censored and that four paintings were to be removed (not for political reasons specifically or the artists' affiliations, but because the East-West division considered it bad taste). I heard about this about ten days before, but I thought that Murrow had straightened out the entire matter, but evidently the straightening out has not gone into effect. And I too am losing my confidence again. As a matter of fact I am bored right up to my eyeballs and decided to remain a simple little private citizen. I shall no longer have hassles with presidents, with heroes like Murrow or anyone else, but I will not back down on the Isenbergh deal until I have word that he is no longer connected with the Department or will learn that someone who replaces him will follow the pattern agreed on.

In any event the gallery closes on June 29th and I am off for Connecticut where I will devote myself entirely to weeding and reading and the completion of the archives material which I am sending to Detroit as well as the taping program in which I am involved.

But to return to your change of program, I am truly delighted that you have found a combined arrangement which makes you happy. It sounds fascinating and I am particularly excited about the book on Culture and Foreign Affairs which I think should be a tremendous contribution to a very important section of our civilization. I am dying to hear about this in greater detail and will be delighted to see you either in New York or in Newtown. I expect to be in the latter spot at the time, but would suggest that you communicate with me in advance so that we may make a definite date. The gallery is closed on Saturday so it would be best to give me a ring before the weekend. I look forward with great pleasure to your visit.

Sincerely yours,

BOHags

P.S. No I did not hear about the "dumping of Max Isenbergh." As a matter of fact he phoned me the latter part of last week about shipping, etc. I suppose I will have to wait for word from him directly before I forget about the cultural end of the State Department.

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June 4, 1962

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Mr. George Lasarnick
East Shore Road
Huntington, L.I., N. Y.

Dear Mr. Lasarnick:

Our bookkeeper has called my attention to the fact that you still have a balance to your credit for the amount of \$600.

Will you please let me know whether you are planning to select a substitution? The gallery closes for the summer on June 29th and I would like to hear from you before that date. Thank you for your attention.

Sincerely yours,

ROH:gs

AF A

June 1, 1962

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Mr. J. Watson Webb, Jr.
11740 Crensonda Street
Los Angeles 49, California

Dear Mr. Webb:

No doubt you have received word from Joseph Martinson regarding the plans for a Folk Art Museum in New York City. Many of us are cooperating as it is one phase of American art that is not represented on a proper scale in our metropolis. I am enclosing the form letter which gives further details.

Naturally no exhibition of Folk Art can carry the full weight of importance without the inclusion of objects from the Shelburne Museum, and the committee and I have made several selections from the collection in the hope that you will agree to lend these objects for this occasion. Since the opening is scheduled for autumn, probably October or later, it will not conflict with Shelburne. We had this in mind and therefore decided on the later date so that objects would be available from all the museums which are open to the public in the summer months only as well as the major art museums which are cooperating together with many private collectors.

I am enclosing a list of the objects selected and hope to hear from you in the affirmative.

I hope all is well in Shelburne and look forward to seeing you and the Museum in the near future.

Sincerely yours,

BNH:gs
enclosures

P.S. Won't you please advise me as soon as possible regarding the loans? A self-addressed envelope is enclosed.

cc: Shelburne Museum

Classical Figure figurehead
Starboard woodcarving from Hearst Collection
Bird figurehead
At the loom tradesign

(others to follow)

June 12, 1962

Munson-Williams-Proctor Institute
Utica
New York

Gentlemen:

Mrs. Halpert thanks you for your kind invitation to the dinner and preview of the Arthur B. Davies Centennial Exhibition, and regrets that she cannot attend since she will be away on vacation at that time.

Sincerely yours,

Gratia Snider
Secretary

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Miss Patricia Ann Baum

June 14, 1962

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Collector of Customs
Attention: Restricted Merchandise Division
Customs House
New York 4, New York

Gentlemen:

As your office requested by telephone today, I repeat below the necessary information sent to you on June 8th in a copy of a letter from Mr. Bernard Karpel, Librarian of the Museum of Modern Art.

"Kuniyoshi, Catalogue of Kuniyoshi's Posthumous Exhibition held at the National Museum of Modern Art, Tokyo, 1954", edited by Atsuo Imaizumi, Associate Director of the Museum, introduction by Mr. Imaizumi. Printed by Bijutsu Shuppan-sha in Tokyo for the National Museum of Modern Art, Tokyo.

I hope this completes the information you require and that we can now get this matter cleared up.

Sincerely yours,

BGH:gs
cc: Mr. Breiner
W.I. Keating & Co.

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 53 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 3-3767

June 4, 1959

Miss Marjorie Stamps
Secretary to
Mr. Tom Slick
National Bank of Commerce Building
San Antonio 8, Texas

Dear Miss Stamps:

Thank you for your gracious inquiry of June 1st about
the perplexing amount of our statement.

The amount was, indeed, in error since it did not —
and should have — reflected the crediting of the check
for \$1200 against the purchases for the months of March
and April. This would, as you have correctly stated,
leave a balance owing on these recent purchases of only
\$450. and we are enclosing a corrected statement to this
effect.

Titlewise, the paintings involved are as follows:

Georgia O'Keeffe, ~~FROM THE PLAINS~~ — purchased February 1958

Balance due of \$3600., covered by note dated 1961

~~From the Plains~~ ^{O'KEEFE} ~~From the Plains~~, SUN SETTER, MARCH — purchased February 1959

Paid by your check of March 10 in amount of \$1200.

Robert Osborne, THE DOME — purchased April 1959

\$450. balance outstanding

I hope this helps and am terribly sorry for the confusion
created by the perplexing and inaccurate statement we sent.

Sincerely,

Margaret M. Babcock

Margaret M. Babcock

MMS:pb
Enclosure

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 12, 1962

Mrs. Jean deMenil
3363 San Felipe Road
Houston, Texas

Dear Mrs. deMenil:

Instead of sending a form letter I thought I would write to extend my personal plea for your cooperation in the project described in the enclosed.

In order to stimulate interest, and subsequently financial help, we are trying to obtain the greatest objects known in the field. The museums are most cooperative and so are the collectors. Would you cooperate with us by lending the pair of Circus Wagon Figures in wood from your collection?

I look forward to hearing from you. My best regards.

Sincerely yours,

EOH:gs
enclosure

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June 14, 1962

Mrs. M. R. Bentein,
Chief Assistant
Openair Museum
Middelheim
Antwerp, Belgium

Dear Mrs. Bentein:

Thank you for your letter.

Indeed we are very much interested in your project and will be glad to assemble some of the material you requested. In most instances we will have to obtain prints from the photographer and will have to purchase duplicate copies of catalogues. Can you advise me whether you have a fund for such material?

While we represent Zorach exclusively, this is not so in the case of Zajac and I would suggest that you write to the Felix Landau Gallery directly. The address is 702 North La Cienega Boulevard, Los Angeles, California.

Sincerely yours,

KOH:gs

Shaker Furniture Owned By Mr. and Mrs. Charles Sheeler

Catalogue number
Philadelphia Museum
Bulletin

- 13 Tall Chest of Drawers
- 14 Tall Chest of Drawers
- 21 Cupboard
- 23 Cupboard
- 26 Desk
- 41 Kitchen Piece
- 45 Dining Table
- 47 Table
- 53 Table
- 54 Table
- 62,63 Pair of Benches
- 89 Swivel Chair
- 91 Footstool
- 97 Hanging Shelf

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June 15, 1962

Mr. George Brewster II
53 Sargent Crossway
Brookline, Mass.

Dear Mr. Brewster:

We are going to ship the Stuart Davis and Arthur G. Dove paintings by Boston Truck early next week. May we ask you to please place this on your insurance floater?

Many thanks.

Sincerely yours,

Irene Gruber

CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
4400 FORBES AVENUE
PITTSBURGH 15, PENNSYLVANIA

Mayflower 1-7900

GORDON BAILEY WASHBURN
DIRECTOR

LEON ANTHONY ARKUS
ASSOCIATE DIRECTOR

June 11, 1962

Mrs. Edith Gregor Halpert
Director, The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Thank you so much for your good letter of June 6. I am sorry you can't take on Carlyle Brown, and I will follow your suggestion of sending a note to Staempfli. This is an excellent suggestion.

When I get to New York we will surely have that jam session, and I already look forward to it.

With warmest regards,

Sincerely yours,



Director

GBW/mm

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June 11, 1962

Davenport Drive,
Stamford, Conn.

Dear Mrs. Halpert;

As I have been away this is the first opportunity I have had to thank you for your letter regarding the early Sheelers.

It is interesting to have your appraisal but could you, at your convenience, ask the Corcoran to let me have a formal acknowledgment of receipt?

Sincerely yours,

Jan DeWilder

June 8, 1962

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Mr. Louis H. Rusitsky
55 Commercial Wharf
Boston 10, Massachusetts

Dear Mr. Rusitsky:

Thank you for your letter.

The Sheeler print is being sent to you by parcel post. We are now enclosing our receipted invoice.

Sincerely yours,

EQH:gs
enclosure

June 6, 1962

Mr. Gordon Washburn, Director
Carnegie Institute
Department of Fine Arts
4400 Forbes Avenue
Pittsburgh 13, Pennsylvania

Dear Gordon:

It was good to hear from you.

Indeed I am acquainted (and like) with the work of Carlyle Brown. However, as you may have noted, during the past ten years we have discontinued adding to our permanent list, with the one exception of Tseng Yu-ho who in my estimation added a new note to the contemporary American art and had no connections whatsoever in the East.

My decision was based on the fact that there is an increasing number of galleries in New York - far too many in my estimation - and that among them there are enough good galleries to take care of artists of every calling. Thirty-six years of promotion is enough for me and I'm frankly tapering off rapidly and at this point limiting myself largely to "educational exhibitions" like American Abstractions 1903-23 and the current show. I feel it is much more important to expose our young curators to the recent history in American art than to introduce a young artist. The latter is being done not only by the thousands of galleries in America, but by many museums. Actually I feel that the roles of the two groups of institutions have changed, but I won't go into this any further. I remember the violent reaction when I participated in a symposium some years ago at Boston University discussing the function of the dealer and pointing up that the museum has usurped a large part of the customary program characteristic of a sales gallery. This has become more and more prevalent so I am trying to rest in peace.

When you are stationed in New York let's get together some day and have a jam session in this connection. I look forward to seeing you in the fall.

Sincerely yours,

EGH:ga

P.S. How about Stasapli for Carlyle Brown?

June 6, 1962

Mr. Abram Lerner, Curator
Joseph H. Hirshhorn Collection
11 East 68th Street
New York 21, New York

Dear Mr. Lerner:

We finally had an opportunity to check our photographs and I am now listing below the current insurance valuation of three of the sculptures.

William Zorach	RECLINING FIGURE 1946	marble	\$ 3,000.
"	6 1/8 h x 11" l		
"	EVE 1951	granite 26" h	6,000.
"	SITTING MEN c.1946	granite 14" h	4,500.

Unfortunately we seem to have no photograph or sales record of STANDING FIGURE in bronze. Can you send me a print so that I may give you the information you desire?

Best regards,

Sincerely yours,

BJH:gs

The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

June 5, 1962

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

Many thanks for your letter of June 1st which, frankly, has me a bit puzzled. The plans which are tracings of those made by our architect, Waldron Faulkner, are accurate to my best belief. It is, of course, conceivable that a dimension or so given on yours may be incorrect due to a copying error which slipped by me unnoticed but this can be verified as the scale is $1/8" = 1'$.

You mentioned also that you are worrying that so much space had been given to storage. I believe that the amount set aside is not at all unrealistic for present and immediate future needs. You will note, however, that we had written in that this area is one into which we can move for future expansion but before this could be done, extensive alterations would be required in some other area which cannot be contemplated at this time. The iconographical drawing with the flags represents, of course, the outside entrance.

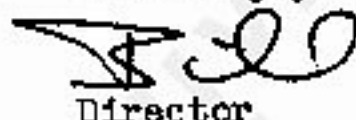
Mr. Vigtel showed me your letter to him of the same date. As far as I can see, there should be no problem in bringing your works of art directly from the State Department to the Gallery in September (provided, of course, that they won't give us any trouble in turning them over to us). I don't see any problems connected with an exhibition of part of your collection at the Santa Barbara Museum next summer since as you pointed out, the new galleries wouldn't be ready by then anyway. On the other hand, I am wondering if it would be practical to share a catalogue with them since they only want to show 100 pieces and we want to show all 174 which Bartlett Hayes selected. For this reason, we may have to go it alone. With the tentative plan of charging an admission fee for the exhibition, we hope to be able to finance the printing of the catalogue. We would, of course, be awfully keen on having some outside support for color plates for instance, which always takes a big hunk out of anybody's budget.

Mr. Vigtel expects to be in New York on the 21st, 22nd and 23rd of this month and could fit his schedule to see you any time you prefer.

I earnestly hope that we can work out this exhibition which would mean so much to us and the community-at-large.

With best regards,

Sincerely yours,



Director

Mr. Robert Griffing

page 2

June 8, 1961

as is the fact that such an incident could occur with a man in the upper intellectual level.

So be a good boy and try to take it easy. Again I want to thank you and Marjorie for your very many kindnesses and for just being with you.

With affectionate greetings,

Sincerely yours,

RGH:gs

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June 8, 1961

Mr. Robert Griffing, Director
Honolulu Academy of Arts
900 S. Beretania Street
Honolulu, Hawaii

Dear Bob:

Yes indeed I got back to New York safely, but about $3\frac{1}{2}$ hours late - the usual procedure in our conquest of space. I believe I mentioned to you that I wrote to the president of one of the airlines suggesting that he better stop lecturing on outer space until his company learned how to manage the space in which they now function. And so we landed in Newark, N. J., after trying Philadelphia and Boston.

I can't recall the exact date of your gallery opening and wish you would let me know. Meanwhile for heaven's sake snap out of the precisionist school and stick to impressionism. You are really working much too hard as I am sure everyone has told you. The gallery is so beautiful that there is no reason to fuss as much as you do. Take it easy, kid; just follow my example. As a matter of fact I have been leading a very relaxed life since I returned from Hawaii. I can't seem to snap back into the New York tempo, and what's more I don't care to.

Last night I spent several hours with a young man discussing the problem and expense involved in packing and transportation of works of art from New York with the hope that he would come across - not with ideas necessarily - but with dough. He is in the container business in San Francisco and is about to establish a foundation. It seems likely that something will come of this and that he may undertake all or part of the expense involved in the event that you and your trustees as well as the president decide to have a major exhibition of Western art, details of which we can discuss at some future time. I am also browsing around to get some gifts if possible in the way of paintings. When you get through with your collecting, installation, opening and what not, perhaps you can have Miss Young send me an itemized list of your Western collection. Also she might send a photograph of your Avery so that I can start working on our friend Roy Neuberger for a better example.

I was very amused with your third paragraph. As a matter of fact I was very amused with the entire Gregg incident. It didn't disturb me at all as a personal issue. The only thing that bothered

(more)

RUBIN, BAUM & LEVIN
350 FIFTH AVENUE
NEW YORK 1, N.Y.

June 1, 1962

George E. Hamilton, Esq.
Hamilton & Hamilton
Union Trust Building
Washington, D. C.

Dear Mr. Hamilton:

As previously discussed, our clients, Mrs. Edith G. Halpert and the Downtown Gallery, Inc. (herein called "DG") are considering making gifts to the Coreoran Gallery of Art of Washington, D. C. (herein called "Coreoran"). As a prerequisite to any decision in that regard, Mrs. Halpert and DG would require favorable rulings from the Treasury Department as to the tax effects of the proposed gifts, as hereinafter set forth.

DG is a N. Y. corporation organized in 1922. All of its outstanding shares of stock are owned by Mrs. Halpert, who is in active management of the operations of the company. The stock has a stated or par value of \$4,800. Its balance sheet as of August 31, 1961 reflected a surplus of \$195,149.41. No dividends have been paid by DG in the last five years.

DG is engaged in the business of buying and selling, and obtaining commissions on sales, of paintings, sculptures and various other art objects; the dissemination of information and the promotion of activities in furtherance of cultural and educational development in the United States in the field of art; and the acquisition and retention over the years of a collection of paintings, sculptures and art objects of great value for display and exposition purposes. The latter are not for sale but are used to increase interest and cultural development in viewers and the general public.

The gift contemplated by DG would consist of paintings and other art objects out of its above collection. The gift contemplated by Mrs. Halpert would be made out of her private art collection, accumulated by her over the years.

The contemplated deed of gift to be executed by Mrs. Halpert, DG and Coreoran would provide that she is transferring immediately an undivided 10% interest in the works of art owned by her and listed in the agreement, subject to the reservation by her of a life estate in the works of art, as well

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(F)

Dear Mr. Frank

2 29

Mr. Frank Seiberling

June 12, 1962

Mr. Frank Seiberling, Head,
Department of Art,
State University of Iowa,
Iowa City, Iowa

Dear Frank:

I did not write to you sooner as I had hoped you would either call or drop in before you went back to the State of Iowa. But it was a daylight to see you over the two decades.

At this time of the year life is pretty hectic and I did not get a chance to read and to scan the catalogue. However I took it with me to Connecticut for the weekend shared with Mrs. and Miss Weber. Not only was I impressed with the biographies of the artists involved and of course Stieglitz as the prophet, but even Mrs. Weber who is most sensitive about her late husband and the many misinformed statements that have appeared about him from time to time was actually ecstatic in finding that your brief statement set the record straight in relation to his historical sequence in American and international history in modern art. Of course I was more inclusive in my interest and was equally impressed with the correct sequence in each artist's biography and equally so with your foreword. I wish this catalogue could be distributed on a wide scale to reach many of the younger curators who are so allergic to personal research and could get the information in the compact form of the Vintage Moderns catalogue.

Would it be asking too much to have catalogues sent to the artists (or their estates) represented in the exhibition? I am sure they would be delighted if you would mail them the publication. The addresses are listed below:

- Mr. Stuart Davis, 15 West 67th St., New York, N.Y.
- Mrs. Arthur Dove, Hotel Chelsea, 222 West 23rd St., NY, N.Y.
- Mr. John Marin, Jr., 15 Seminole Way, Short Hills, N. J.
- Miss Georgia O'Keeffe, Abiquiu, New Mexico
- Mrs. Max Weber, 11 Hartley Road, Great Neck, L.I., N. Y.

Can you also send me about twenty extra copies together with a bill as I am eager to distribute these to several people who will benefit by this tremendously. It would also be nice to send a copy to each of the lenders

(more) Over ->

NEW YORK
CHICAGO
LOS ANGELES



NEW YORK GRAPHIC SOCIETY, LTD.
GREENWICH, CONNECTICUT

June 15, 1962

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Thank you very much for your note of May 29, for which I apologize for being a little late in acknowledging.

I'm not at all surprised that they want to do a tape of you with Professor Phillips for the Ford Foundation project. I'm a little confused about your tie-up with Knopf, but I'm sure this is something that you and Frank can resolve.

Obviously the material on the tape would be useful and interesting, but I doubt if our friend Getlein would necessarily have to have this to work from.

Let's do get together this summer. I know my way well enough now to find you in Newtown.

Sincerely,

Burton Cumming
Director of Publications

BC:lc

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Stad Antwerpen

To the Direction of
The Downtown Gallery
32 East 51st Street
New York 22 - N.Y.

U. S. A.

OMB

Uw brief dd. :

Uw nummer :

Ons nummer (te vermelden bij antwoord) :
MID. V. Informatie/DK

Datum :
7.6.1962

Onderwerp :

Bijlagen :

Dear Sirs,

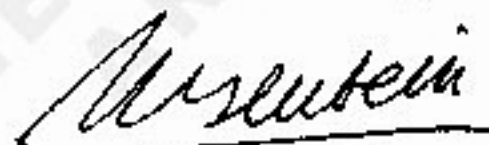
Since several years the Openair Museum of sculpture, Middelheim, Antwerp, is compiling documents on contemporary sculptors. This means that we collected over five thousand photographs and as much books, catalogues etc., more especially on European sculpture.

This documentation, useful for public reference as well, is of great aid in the elaboration of our biennial exhibitions of modern sculpture.

As we want to complete our files for what concerns American sculptors, we should like to ask you herewith to send us, if possible, photographic material and catalogues of works by William Zorach, whom's agents we understood you to be, and also of the works by Jack Zajac. Under separate cover we send you some of our catalogues of the Biennial openair exhibitions, in order to give you an idea of the importance and extensiveness of those exhibitions.

Thanking you in advance for your kind co-operation, we remain,
Dear Sirs,

Yours faithfully,


Mrs M.R. Bentein,
Chief-Assistant.

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Mrs. Everett M. Jones, 330 Montero Road, San Antonio 9, Texas

June 11, 1962

Mrs. Edith Halfert,
The Horntown Gallery,
New York City.
Dear Mrs. Halfert:

It was good to see you again and to have an opportunity to view the surprising and interesting exhibit there in the Gallery. I could wish that we had not picked one of your most crowded days to come, but as we had to get home for a family wedding it was the only day we had. And we did want to talk with you and see what you would suggest for Bishop Jones office.

Mr. Harin did his utmost to help us to see the O'Keefe painting of the Cross in the Fine Arts (I believe you said) but no

June 12, 1962

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Mr. Edgar Tafel
Edgar Tafel Associates
14 East 11th Street
New York 3, New York

Dear Mr. Tafel:

I am writing to you at the suggestion of Mr. Jacob Schulman of Gloversville, New York. This is in reference to the preparation of the calligraphy for the Decalogue to be placed above the proposed Ark at the new synagogue building which you are designing.

I discussed this matter with Ben Shahn and he would be very glad to see you at his home in Roosevelt, New Jersey, which is not very far from Princeton. I would suggest that you telephone him directly at Hightstown 2-0440. We can then discuss further details at your convenience.

Sincerely yours,

EH:gs
cc: Mr. Schulman
Mr. Shahn

THE FOUNTAIN
GALLERY OF ART
66 SOUTHWEST SECOND AVENUE
PORTLAND, OREGON
CAPITOL 3-5841

June 8, 1962

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

About six months ago I wrote to you regarding an art gallery that we were considering opening. I wrote to you asking for your help and advice in making accessible to us the kind of great American art which we rarely have the opportunity to see and really never have the opportunity to acquire, at least locally.

At that time our plans were not definite enough to answer concretely enough the questions which you asked in your letter. Now as you can see by our letterhead we are in a position to give you more specific data in connection with our gallery. We are still as desirous of help, although our direction is clearer. We opened our gallery six months ago, in a historic section of Portland, one block from our major hotel. The section in which we are located is now undergoing redevelopment by the property owners, art commission and city council to retain the buildings and what history we have here. We have a wonderful location and a beautiful gallery. Very high ceilings, good lighting and two large rooms enable us to show effectively any size painting. We have had a marvelous response not only from the art world but from the public in general, drawing from all over the state of Oregon and far into Washington. Word of us has spread and I'm happy to say that we are becoming a must on the tourist's agenda. We have the right to show exclusively in this area the following artists: Carl Morris, Hilda Morris, Kenneth Callahan, Paul Horiuchi, Mark Tobey, Pehr, prints of Stanley Hayter, Gabor Peterdi, Dennis Beall, John Ihls, the sculpture of Francois Stahly, George Tsutakawa, Gerald DiGuisto, Frederick Littman, and under contract to the gallery I have Louis Bunce, Robert Colescott, Michele Russo, Sally Haley, Duane Zaloudek, Marlene Gabel, and James Lee Hansen.

This list should indicate our esthetic direction. Sales since we have opened have been very rewarding. We wonder if there is a means of working out some availability to us of your artists and making available to you our Northwest artists who command admiration, prestige and esteem? Very shortly Robert Colescott will be in New York and will come into your gallery. I would appreciate your talking to him. He is a professor of art at Portland State College, and I believe a fine painter. I would

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artist

June 6, 1962

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Mr. Jules Thébaud
Hotel Castelhaiti
P.O. Box 466
Port-au-Prince, Haiti

Dear Mr. Thébaud:

Thank you for your letter and enclosed photographs.

Some time ago this gallery made the decision to limit itself to the work of those artists who have been with us for many years (their names are printed below), and consequently we feel that one of the younger among the nearly four hundred galleries in New York would be in a much better position to discuss your work with you.

Sincerely yours,

Gratia Snider
Secretary

encl: 3 photos

to get down to N.Y. for subsequent shows of yours.
This seems to be endemic with us. Maybe when
the children grow a little more (tho' this thought is
almost more than I can stand)?

Dove & Demuth returned home safely (though
someone opened up the Dove, and closed it again
with only three brads, which you might want
to look into; some day there may be real tragedy
with an irreplaceable piece — remember what
happened to Joe's Cafe when it was sent here?)

They are truly irreplaceable in our lives,
and have, by their return, enormously increased
the luminosity of our house. I am glad you
felt they belonged in the show, but we certainly
are happy to have them back!

Now a small query on my part: Did you
ever get to read my letter of March 29th, begging
you on bended knees to let us have the Marin
Trolley Car Descending? I was never more
serious in my life. Please don't say No.

It has taken all the self-control of which
I am capable not to write you weekly over
the last two months, only I was also aware
that you — like me — don't like to be pushed.

But now, before the vacation you speak of,
please look up my letter again, and be generous.

Yours ever

Howard

LEHIGH UNIVERSITY
BETHLEHEM, PENNSYLVANIA

COLLEGE OF ARTS AND SCIENCE
DEPARTMENT OF FINE ARTS

6 June, 1962

Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

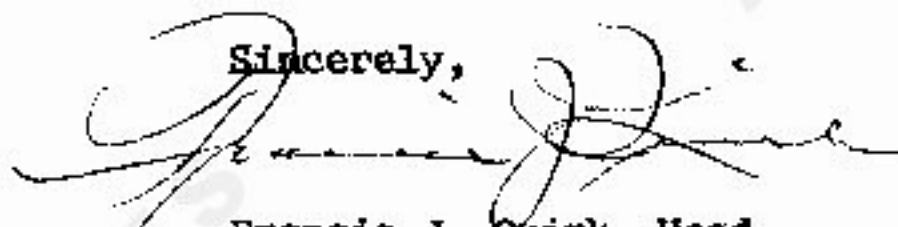
Dear Miss Halpert:

In early September we shall visit New York to select about twenty-five paintings for our 9th Annual Exhibition of Contemporary American Paintings.

The exhibition will be scheduled from late September through early November. All expenses are cared for by our Department of Fine Arts.

May we call on you for the loan of one or more paintings for this exhibition.

Sincerely,



Francis J. Quirk, Head
Department of Fine Arts

FJQ:nn

P.S. Your response will be more promptly received if you will address me at the summer residence:

Francis J. Quirk
Ocean Park Post Office
Ocean Park, Maine

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Perlman



Baltimore Junior College

June 6, 1962

2901 Liberty Heights Avenue
Baltimore 15, Maryland

Hopkins 7-4000, General Office Ext. 2311
Admissions Ext. 2314

Mrs. Edith Halpert
Downtown Galleries
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

This September my book entitled "THE IMMORTAL EIGHT. American Painting from Eakins to the Armory Show" will be published by The Exposition Press in New York. It will contain an introduction by Mrs. John Sloan, and will be profusely illustrated.

I am most anxious to include in it photographs of the following works:

COLEMAN - "Minetta Lane" (1910)

MARIN - "The Seine, Paris" (1909)

Jeff. Frankel
1. Metropolitan Mus.
2.

It was suggested that you could either supply me with 8x10 glossy prints of the paintings, or could send along the names and addresses of the collectors who have these works.

I am agreeable to paying the cost of the photograph and mailing.

Thank you in advance for your kind cooperation in this matter.

Sincerely yours,

Bennard B. Perlman

Bennard B. Perlman
Head, Department of Art

P. S. Kindly direct your correspondence to my summer address:

6603 Baythorne Road, Baltimore 9, Maryland

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M. B. KAPLANSKY
54 OLD PARK ROAD
TORONTO 19, ONTARIO

June 4, 1962

Dear Edith,

Thank you for the slides and the
letter. We chose the one called
~~the~~ "Up to the Summit" 1962

David painting 24x24. You may ship
it and please send the Weber at the
same time. Please remind your shippers
to send the M.A. forms. These forms
should be mailed to me, at the same
time the paintings are sent or even a
day earlier. Thank you very much
and we will see you in September.

Sincerely
MBKaplansky

DAVID BERDON
MAURICE B. PREVILLE
JOSEPH SANDLER
IRVING KULLER
NORMAN S. SIEGEL
PAUL S. FREEMAN
ALBERT R. DWORKIN
DAVID ZACK
HENRY GOLD
HARRY ROSNER
NORMAN YELIN

DAVID BERDON & CO.

CERTIFIED PUBLIC ACCOUNTANTS

511 FIFTH AVENUE

NEW YORK 17, N.Y.

MURRAY HILL 7-7240

June 12, 1962

Art Dealers Association
c/o Millard L. Midonick
60 East 42nd Street
New York, N. Y.

Gentlemen:

We have prepared the attached statement of cash receipts and disbursements and amounts available for distribution to members from the records of your company. In connection with our review of your cash records we confirmed the cash balance as at June 11, 1962 with the depository.

Respectfully submitted,

David Berdon & Co.

Certified Public Accountants

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Dr. Frederick Baekeland

404 East 66th Street, New York 21, N. Y.

May 30, 1962

The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Sirs:

Please find my check in the amount of \$181, completing the purchase of Tseng Yu-Ho's Thistles Beyond the Way. However, your last bill seemed to be in error, since it indicated a balance of \$381 rather than \$281. According to my records the following checks have been made out and cashed up to now: Jan. 20: \$140, Feb. 3: \$100, March 1: \$100, April 1: \$100, May 3: \$100. If your records still do not tally with mine, I should be glad to bring in the cancelled checks to show you.

Yours Truly,

Frederick Baekeland

Frederick Baekeland

721
140
181

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June 4, 1962

Mr. Robert P. Johnston
Director of Exhibitions,
Art Department
Hastings College
Hastings, Nebraska

Dear Mr. Johnston:

I am glad that you have succeeded in obtaining funds for an exhibition next fall.

The gallery will be closed during the months of July and August, but I will be back early in September when we can discuss what paintings will be available for October. May I suggest that you get in touch with me right after Labor Day?

Sincerely yours,

RCH:gs

June 8, 1962

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Collector of Customs
Attention: Restricted Merchandise Division
Customs House
New York 4, New York

Gentlemen:

When I talked with Mr. Sternberg this morning he advised me to communicate with you directly regarding a shipment of books sent to us from Yokohama, part of lading, via S.S. Maren Maersk under entry number 1028493, dated May 10th, 1962.

In order to clarify this situation I thought it best to send you a copy of a letter I received from Mr. Bernard Karpel, the Librarian of the Museum of Modern Art. This I believe contains all the information you require, and I hope that we can get the situation straightened out after these many calls, letters, etc. Thank you for your attention.

Sincerely yours,

Edith Halpert

EOH:ga cc: Mr. Karpel
enclosure

June 4, 1962

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Mr. Arnold Fawcett
Trinon Press
125 Avenue de Maine
Paris, France

Dear Mr. Fawcett:

Thank you for your letter. It is so gracious that all is forgiven and I am looking forward to the material mentioned therein.

Although the gallery closes for the two summer months (July and August) all mail addressed here will be forwarded, or if you prefer you can send it directly to me at my Connecticut home - Eden Hill Road, Newtown, Connecticut.

Sincerely yours,

BNH:gs

Mrs. Katharine Kuh

pg 2

June 8, 1962

was announced I received a great many letters and offers of works of art from various parts of the country. All these will be screened by a committee which will be increased in size shortly. At the moment in addition to artists who are or have been associated with this gallery, including in part Davis, Demuth, Dove, Hartley, Kuniyoshi, Marin, Morris, Nadelman, O'Keeffe, Rattner, Shahn, Sheeler, Spencer, Stella, Tan, Weber, Pasoin, Levine, Walkowitz, and Zerbe, there are works by Epstein, Ernst, Graves, Feininger, Kienbusch, Lachaise, Tobey, C. S. Price, and others. Sculpture by Baskin and Calder have just been added and there are about ten of the more recent artists already promised.

I plan to ask dealers and collectors for contributions in view of the fact that mine is so large that I feel justified to make the request and I'm convinced that the collection will grow very rapidly and will be all-inclusive of various trends in America, and always of top quality because the committee will be very severe in consideration of the important role this gallery will play as a national showcase.

As I expressed previously, the Hofmann painting I saw in your collection is in my opinion one of the great examples of this great artist's work and I therefore hope that you will consider presenting it to the Gallery of 20th Century American Art. There are several others of high quality which have been offered, but in each instance we will ask the artists whether they agree with the representation. At this point our idea is to continue the plan of my personal collection of having the major artists represented with an evolution of their work by including several periods to present a more positive statement.

The current plan is to have an exhibition of the entire collection which will be expanded in time for the scheduled date - September of this year. Santa Barbara has asked for an exhibition next year and a well-illustrated (including color plates) catalogue will be published. The idea of the exhibition is to encourage additional gifts from all parts of the country based on the fact that this will be housed in the nation's capital.

I am very happy that you think the idea has significance, and hope that you will consider the Gallery of 20th Century American Art a worthy place for the painting by Hofmann.

I forgot to mention that the new gallery will not be completed for more than a year and a half and that none of the gifts have to be made outright but can be sent as "promised gifts" to be presented officially at a specified time and can be borrowed for personal enjoyment.

Sincerely yours,

EGH:gs

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JOSEPH H. HIRSHHORN COLLECTION

11 EAST SIXTY-EIGHTH STREET

NEW YORK 21

TRAFALGAR 9-7188

ABRAM LERNER

CURATOR

1 June 1962

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We wonder if you would be good enough to give us the current market values on the following pieces of sculpture by William Zorach. We are attempting to correct our insurance valuations and bring them up to date.

WILLIAM ZORACH

"Reclining Figure", 1946
"Eve", 1951
"Setting Hen", c.1946
"Standing Figure"

Size

6 1/8" H x 11"L
26" H
14" H
20 1/2" H

Medium

marble
granite
granite
bronze

Value

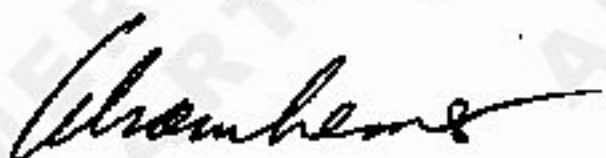
3000.
6000.
4500.

No Photo
will check
Stock Book

We would be most obliged if you would indicate next to each title the current market value.

With many thanks in advance for your very kind cooperation, I am,

Sincerely yours,



Abram Lerner

AL:dp

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THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 3-3707

June 1, 1962

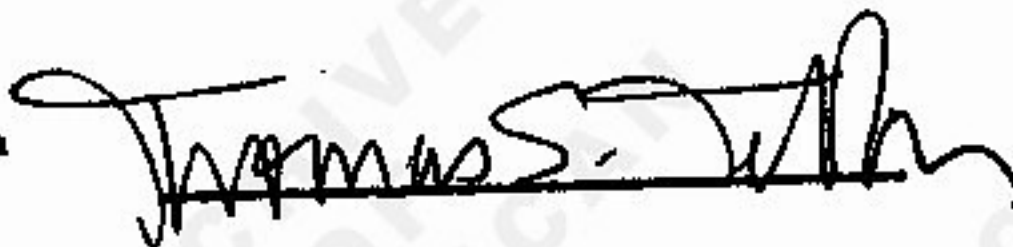
Mr. Thomas S. Tibbs, Director
Des Moines Art Center
Greenwood Park
Des Moines 12, Iowa

Received

1 Max Weber oil STILL LIFE

property of Lillian Hellman

Please sign and return



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PO [signature]

June 12, 1962

Miss Mary Kutila
234 San Vicente Boulevard
Apartment 12
Santa Monica, California

Dear Miss Kutila:

We are very pleased to send you a catalogue of the recent
Stuart Davis exhibition held here.

Paintings which are still available are indicated with an
asterisk and the price in each instance is listed for your
information. If you would like to have photographs sent
to you we shall be glad to do so.

Sincerely yours,

MH:gs
enclosure

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members are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

- 5) Will you also let me know if we may pay for whatever we purchase in installments as we did before.

I have not had time to see the Hove painting The Brothers which Robert Tobin gave to the Mc Day but I hear that everyone is very proud of that and the preparatory drawings and oil studies.

I hope you have an especially pleasant and restful vacation! You give so much of yourself to all who come to you and are such an outstanding, valuable personage in the art world that your integrity, knowledge and warmth are needed -

Bishop Jones joins me in sending best wishes to you. He remembers us to Mrs Baum and Mr. Marx.

Sincerely yours,

Helene M. Jones

[REDACTED]

Downtown Gallery
32 East 51st St.
New York 22, New York

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Dear Edith:

We have here in our office a lithograph by Arthur B. Davies that I feel is very unique. It is a group of ladies in various attitudes of repose and is very assembled and massive for a Davies composition. It measures 11" x 16" and is signed in lower left corner but not numbered or titled. The print goes with a Davies painting that we acquired recently and I think that it is quite unique. Could you give us any idea of the value of this particular print for our insurance and records?

Yours sincerely,

Raymond

Raymond T. Entenmann
Director

31 May, 1962
RTE/jmc

JACOB SCHULMAN
38 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK

June 11, 1962

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Many thanks for your letter of June 8, 1962. I am thrilled that Mr. Shahn will work with Mr. Tafel in regard to our new Synagogue building. His participation I am sure will enhance our Synagogue.

I am enclosing copy of my letter to the Corcoran Gallery, as requested by you. It is a real pleasure, believe me, to be a participant with you in this worthy endeavor and I am delighted to know that the Baskin "Standing Figure" will be a part of it.

If there is anything further you may require in this connection, please advise.

You undoubtedly must know that I am interested in the Bloom. I see that Mr. Brewster has raised his ante. In any event, I would be delighted to see it and, if you think the "price is right," become the prideful owner of it.

In the meanwhile, looking forward to seeing you soon and with kindest regards, I am

Sincerely,



JS:KB

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May 31, 1962

To Whom It May Concern:

Will you kindly recognize the office of Arthur R. Freeman of 10 East 40th Street as our broker of record on both the commercial as well as personal account.

Thanking you for your kind attention.

Sincerely yours,

BKH/12

June 8, 1962

Mr. Joseph Cantor
R. R. 2, Box 293
Carmel, Indiana

Dear Mr. Cantor:

Thank you for your letter. Naturally I am very pleased that you are happy with the painting and that it looks so well in your home.

The photographs you requested are being mailed to you under separate cover. This may take a few days as our new photographer is rather slow in delivering prints.

I was very much surprised to learn that the pencil had not been delivered to you. This was mailed immediately after your message reached me and we checked with the post office to make sure that our method of mailing was satisfactory. If you wish we will try to trace the package. As soon as I hear from you we will get busy and follow through.

I hope you and Mrs. Cantor had a very pleasant holiday abroad, and that we will have the pleasure of seeing you again in the fall when we reopen directly after Labor Day. (The gallery is closed during July and August).

Sincerely yours,

EH:gs

Ph

Sent 6/12/62
JM

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June 1, 1962

Dr. Frederick Backeland
404 East 66th Street
New York 21, New York

Dear Dr. Backeland:

Please excuse the last statement you received. Your account is now in balance.

Thank you.

Sincerely yours,

Irene Gruber
Bookkeeper

12

June 4, 1962

Mr. Fritz Woehle
924 South 18th Street
Birmingham 5, Alabama

Dear Mr. Woehle:

As you suggested I postponed the billing and am now enclosing our invoice for the Stuart Davis painting.

I hope you have great success with the picture and that you will have occasion to visit us in the fall when we reopen directly after Labor Day.

Sincerely yours,

EGH:gs
enclosures

Part

ATLANTA ART ASSOCIATION GALLERIES
HIGH MUSEUM OF ART
McBURNIEY ART MEMORIAL
ATLANTA ART INSTITUTE

ATLANTA ART ASSOCIATION

1280 PEACHTREE STREET, N. E., ATLANTA 9, GEORGIA

TELEPHONE TRINITY 6-0371—P. O. BOX 7272—STATION C

JAMES V. CARMICHAEL.....Chm., Board of Trustees
DEL R. PAIGE.....President
REGINALD POLAND.....Director of Museums
MRS. GUTHRIE FOSTER.....Director of Institute
JAMES A. HONEMAKER.....Curator of Decorative Arts

June 5, 1962

Mrs. Samuel Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

All of us here at the Atlanta Art Association and particularly the members of the SOUTHEASTERN ANNUAL Committee are delighted that you have accepted our invitation to serve as a juror for the 17th SOUTHEASTERN!

The actual work of the jury will be done Friday, September 7th and Saturday, September 8th. You might plan to arrive here the evening before as the jurying usually begins rather early the morning of the seventh. We will, of course, notify you later where your hotel reservations will be. Some member of the Junior League of Atlanta will meet you on arrival here and take you to your hotel -- also they will take you to Cathcart's Warehouse where the paintings will be judged. (By the way, the warehouse is air-conditioned for this occasion and this is a help as we have rather warm days even in September).

At your earliest convenience, please send us a biography and a glossy print photo. The biography will be used (in part) in our prospectus for the artists and will be used with picture in the publicity released by the Junior League. They really do an excellent job, covering news media throughout the nine Southeastern states.

Ben Shute, Head of our Fine Arts Department, Mary Claire Powell, Secretary of the Association and the SOUTHEASTERN -- all of us are so pleased that you can be here with us. James W. Foster, Director of the Santa Barbara Museum, has also agreed to serve.

Will be keeping in touch with you as the time gets nearer but wanted to be sure you knew how happy we are that you accepted our invitation.

Sincerely,

Reginald
Reginald Poland, Director Museums (P)

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MUSEUM OF ART OF OGUNQUIT
NARROW COVE, OGUNQUIT, MAINE

RECEIVED From The Downtown Gallery
On date of June 14, 1962

The objects listed below on loan for exhibition

from June 29, 1962 **to** Sept. 8, 1962

Condition good, unless otherwise noted.

Ben Shahn "Toccatta & Fugue (Bach)"

Max Weber "Figure with Bird"

Alexander Brook "Little Woman"

Frances Mawn
Registration

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1077. Ely, Catherine Beach. THE MODERN TENDENCY IN PAINTING. N.Y. 1925. Discussions and pls. of works of 18 artists, including most of the Ash-Can Group. 1 of 325 copies. Hf. cloth. 10.00
1078. ENGLAND'S WORKSHOPS. By Dr. G. L. M. Strauss et al. London 1864. vi, 312 pp. on metal, chemical, glass, provision and domestic workshops. American parallels. Short title p. torn. 5.00
1079. FEININGER, LYONEL. By Hans Hess. N.Y. 1961. 4to. Text with 540 illus. and pls., 30 mounted and in color. 20.00
1080. FEININGER, LYONEL: ROTES MEER UND GELBE SCHIFFE. By Wieland Schmied. Frankfurt-am-Main (1961). Obl. 16mo. Text and 16 color pls. Pict. bds. 1.50
1081. FERBER-HARE-LASSAW: Trois Sculpteurs Americains. By E. C. Goossen, R. Goldwater, L. Sandler. (Paris 1959). 76 pp., 39 pls., many mounted and in color. Wraps. 2.00
1082. Fernandez, Justino. THREE MEXICAN PAINTERS: OROZCO, RIVERA, SIQUEIROS. Mexico (City) (1949?). Folio. 4 pp., 10 color pls. in bd. portfolio. 5.00
1083. Fifth Avenue Galleries, N.Y. CATALOGUE OF AMERICAN OIL PAINTINGS AND WATER COLORS LOANED AND FOR SALE. First Annual Summer Exhibition of the Art House, June 1893. 42 pp. Cloth covers in oriental manner. Tops of leaves tanned. 5.00

critical

June 4, 1962

It is the policy of the Archives of American Art to publish information regarding sales transactions, researches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mr. Raymond T. Entenmann, Director
Fort Worth Art Center
1309 Montgomery
Fort Worth 7, Texas

Dear Raymond:

Much as I should like to help you in this matter I am not familiar with the prices of Arthur B. Davies's work in any medium, and would suggest that you write to Hirsch and Adler who I believe handles Davies's work.

When are you coming up to the big city? It will be nice to see you.

Sincerely yours,

ROH:gs

SANTA BARBARA MUSEUM OF ART

1130 STATE STREET SANTA BARBARA CALIFORNIA TELEPHONE WOODLAND 5-8569

5 June 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 St
New York 22, N. Y.

Dear Edith:

I was delighted to receive your response to my letter about showing your collection here. But first off, let's get this straight: Santa Barbara is not to be confused with our vulgar, overgrown neighbor to the south; we are not victims of smog here! You can visit us without any risk of air poisoning; in fact, the atmosphere should prove very salubrious for an inmate of the Big City.

Summer you prefer and summer it shall be. How about the period August 6 through September 15, 1963? That is the height of a year round tourist season and should catch also two University sessions. Do you think we could use the Schumm Traffic Agency for transporting the exhibition, thereby avoiding crating costs? The expenses will be heavy, in any event. As to sharing catalogue costs with the Corcoran, I think that's a very good possibility. Will we have the same selection, then, as theirs? The borrowed plates will help matters, certainly, and dividing printing expenses should allow for a better catalogue at less outlay. Bill Williams could have it designed so that our Imprint would replace the Corcoran's name. And maybe we could consult on design and outlay. I suspect he would have Kurt Wtener in Washington do it, which would be dandy.

It's really an exciting prospect and bless you for being so generous.

With best regards,

As ever sincerely,


James W. Foster, Jr.
Director

Good luck with your "tin cups"!

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attch

June 6, 1962

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Miss Adele Godchaux
P.O. Box 84
Marshfield, Vermont

Dear Miss Godchaux:

Thank you for your card received by Mrs. Halpert.

Some time ago this gallery made the decision to limit itself to the work of those artists who have been with us for many years (their names are printed below), and consequently we feel that one of the younger among the nearly four hundred galleries in New York would be in a much better position to discuss your work with you.

Sincerely yours,

Gratia Snider
Secretary

June 1, 1962

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Mr. Hermann Warner Williams, Jr., Director
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Bill:

Thank you for sending me the duplicate copies of the gallery plans.

Although I have had occasion to study many blueprints in my day I am at a complete loss in this instance. The drawing with flags is a mystery to me. The more professional drawing does not correspond with the printed plan. Furthermore the proportions are completely cockeyed. For instance, gallery 9 and gallery 11 are identical in size indicated, but certainly one of these is completely out of scale. Thus I am really greatly confused and disturbed on seeing so much space devoted to storage. One section is 51x30, one 38x38, and again by the staircase there is a section marked storage as well.

Is there any possibility of having a plan similar to the one drawn up early last summer and sent to me together with a model? I won't need a model, but I would like an honest-to-god floor layout with correct dimensions and scale. Can you please take care of this? Best regards.

Sincerely yours,

HWH:gs

June 3, 1962

received
in mail - not delivered
6/14/62
Mr. Vincent Price

June 3, 1962

Mr. Vincent Price

1815 Benedict Canyon

Beverly Hills, California

Dear Vincent:

I was delighted when you called me as despite all my slithering I did not succeed in getting your number.

Naturally I wanted to tell you what had transpired in connection with the Shahn purchases. We had quite a heated discussion about the matter, but when the letter arrived I could not ignore it since the pictures belong to him and I must respect his wishes in the matter. I am sure you understand.

You can also understand that there is a good deal of concern about the whole project and the fear of "vulgarization". To date I have discussed it with only one "consignor", Sara Kuniyoshi, whom I am convinced that you would handle the entire project with great dignity and that no one else will have any control over this situation during the year's trial. Meanwhile I think it would be best not to mention any of the "big" names among the American artists so that they will not feel they are being "used". I am sure you are as familiar as I am with this special sensitivity which cannot be discounted. There are very few people in the art world who feel as you and I about art and its place in society. As a matter of fact I just got through listening to a program on H.B.C. entitled "The Nation's Future" starring Canaday and Hess. The latter talked of "art for the people" with the greatest of contempt and as I know represented the attitude of the majority in this field. During the past few years I find myself wondering whether I hadn't wasted more than thirty years of my life and have actually become quite depressed about the whole situation of growing preciousness both psychological and material. So much for that.

I am sending a credit invoice to Pearson with a copy to you. I also would like to have some assurance that the prices will never be reduced without advising us in advance so that the artists may not complain about "ruining their market." And again I repeat that I would prefer not to have the names mentioned except in a broad context with

(more) over →

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June 8, 1982

AFA

Mrs. Lawrence K. Miller, President
Shaker Community, Inc.
Hancock, Massachusetts

Dear Mrs. Miller:

As you requested I am listing below titles of the Shaker subjects by Shaker together with the names and addresses of the collectors who own these paintings. I am sure that several of the owners will cooperate with you, but if you have any difficulty suppose you get in touch with me subsequently.

1. On a Shaker Theme 1858 Oil 20x23

Coll. Mr. & Mrs. Stephen Stone
180 Elgin Street
Newton Centre 89, Mass.

2. Shaker Detail 1941 Oil & Tempera 8 3/4x9 3/4

Coll. Newark Museum, Newark, N.J.

3. On a Shaker Theme #2 1858 Tempera 9 1/2x11 1/2

Coll. Mrs. John Barclay
328 W. Pittsburgh Street
Greensburg, Penn.

4. Buildings At Lebanon 1848 Tempera 19 1/2x13 1/2

Coll. Walker Art Center,
Minneapolis, Minn.

Sincerely yours

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ALBANY INSTITUTE of HISTORY and ART

Founded 1791

125 WASHINGTON AVENUE
ALBANY 10, NEW YORK

May 31, 1962

Miss Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

I have delayed writing you about the Sheeler because Utica wanted to use it for their show. Therefore, we will not be in a position to do any trading until the Armory Show series is completely over.

I will be in to see you, however, and to look at the Sheeler drawings that you have.

With all good wishes.

Sincerely,

Janet R. MacFarlane
Janet R. MacFarlane
Director

JRM/ks

AFA

June 4, 1962

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Duncan Phillips
Phillips Collection
1600 21st Street, N.W.
Washington 9, D. C.

Dear Mr. Phillips:

The enclosed is self-explanatory, but I am writing to add my personal plea for your cooperation.

A good many years ago you purchased from us what I consider the outstanding version of THE PEACEABLE KINGDOM by Edward Hicks. This would be a most important addition to the exhibition and I hope that you will agree to lend it. Upon your reply in the affirmative the regular forms will be sent to the gallery with all the pertinent data as to date and shipping arrangements.

I hope you plan to be in town before the 15th of June and will come in to see our current exhibition which I think will hold a great deal of interest for you. In any event it will be so nice to see you. My very best regards to you and Mrs. Phillips.

Sincerely yours,

HOH:gs
enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

1962 JUN 13 PM 8 09

clsa

MSR TM

A- 53311

June 4, 1962

Mrs. Mary Palmer
63 Sunny Beach Drive
West Hartford 17, Connecticut

Dear Mrs. Palmer:

Indeed I am thinking about going to Newtown and looking forward to it. However I am not sure of the exact date as I decided this year to wait with my plans until I am sure of getting a maid. I refuse to wait on myself and guests. At the moment there are two prospects, but until I sign someone up under oath I am not budging.

In any event I hope to be somewhere in Newtown during the summer, even if I have to live at the inn and attend to my work in my own home. I will let you know just as soon as my hopes materialize. It will be very nice to see you and your husband.

Sincerely yours,

EDH:gs

June 11, 1962
The Downtown Gallery
32 E. 51 St
NY City

Dear Mrs. Halpert,

In 1959
a picture belonging to
Frances Weber was sold
for which you sent her
a check dated April 4, 1959,
payable to her in the sum
of \$666.66.

The income tax people
have asked to see the cancelled
check in order that they
may verify that it was
payable to her.

^{would} He would appreciate it if
you ^{would} send us the said cancelled
check or a copy of it so that

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MUSEUM OF ART OF OGUNQUIT
NARROW COVE, OGUNQUIT, MAINE

RECEIVED From The Downtown Gallery

On date of June 14, 1962

The objects listed below on loan for exhibition

from June 29, 1962 to Sept. 8, 1962

Condition good, unless otherwise noted.

Kuniyoshi "Autumn Twilight"

O'Keeffe "Patio Door with Green Leaf"

Demuth "Woman with Parrots"

Frances Mawn - Registrar

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June 14, 1962

Miss Ellen Wiese, Curator
The Robbins Print Collection
Robbins Library
Arlington, Massachusetts

Dear Miss Wiese:

Thank you for your letter.

While we would be very happy to cooperate with you, we concentrate entirely on 20th century prints, largely by the artists whose names are printed below. In our American Folk Art section there are no prints of any kind as our interest is chiefly in paintings and sculpture of the period.

Sincerely yours,

BCH:gs

June 1, 1962

AFA

Mrs. Arthur Virgin
One Sutton Place South
New York, New York

Dear Mrs. Virgin:

It has been a long time since I have had the pleasure of seeing you.

Instead of sending a form letter I thought I would write to extend my personal plea for your cooperation in the project described in the enclosed.

Now that there are hopes of an American wing at the Metropolitan Museum we feel more than ever that it is vital to have a museum or a section devoted entirely to American Folk Art. In order to stimulate interest, and subsequently financial help, we are trying to obtain the greatest objects known in the field. The museums are most cooperative and so are the collectors. Would you cooperate with us by lending the following items?

WASHINGTON FAMILY TOMB fireboard

(balance to follow)

I look forward to hearing from you. My best regards.

Sincerely yours,

EOH:gs
enclosure

1170. Paris, W. Francklyn. PERSONALITIES IN AMERICAN ART. N.Y. 1930. Illus. Deals primarily with 19th century artists. 5.00
1171. PEALE, TITIAN RAMSAY. DIARY OF. Oregon to California. Overland Journey September and October, 1841. By Clifford Drury. Los Angeles 1957. Map end-papers, numerous illus., 1 mounted and in color. 1 of only 300 copies. Hf. cloth. 10.00
1172. Pennell, Elizabeth Robins. LIFE AND LETTERS OF JOSEPH PENNELL. Boston 1929. 2 vols. Pls. and facts. 7.50
1173. Perry, John. AMERICAN FERRYBOATS. N.Y. (1957). 4to. 175 pp. profusely illus. from old sources. 3.95
1174. Philadelphia and Southern Mail Steamship Co. PHILADELPHIA SOUTHERN STEAMSHIP MANUFACTURERS AND MERCANTILE REGISTER. Phila. 1866. 184 pp. First directory published by this company in the year of their founding. Virtually a directory of all manufacturing companies with a summary of the various trades, views of factories, trade cards and elaborate advertisements of everything from artificial teeth to type founders. 15.00

smaller projects launched. The first one has been an article entitled "Tradition and Transition in African Art," which I will send to you this month when it appears in the International Development Review. It grew out of a talk that Governor Williams asked me to give to the wives of the African Ambassadors. And, incidentally, after I have established myself as an "expert" with this article, I am going to try to pull off a major African art exhibit in Washington next fall (under Mr. Williams' patronage.)

So much for my recent activities and present intentions. My view and my actions regarding the cultural program have been pretty well vindicated by the forced resignation of Phil Coombs and with it, the dumping of Max Isenbergh. I imagine you know about this. The reasons were, of course, much broader than my particular grievances but it was all part of the general unrealistic approach, lacking, I feel, in culture and sensitivity, for all their talk about culture and sensitivity.

I will be driving up to Worcester on or about Sunday the 17th of June to attend unveiling ceremonies for my mother. If you are free, in New York or Connecticut, I would stop by to chat for an hour. If it shouldn't be convenient I would try to make it on a later trip.

I hope you are well Edith, taking care of yourself and not working too hard. With very best wishes,

Sincerely,

Warren

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GUMP'S

Agents in:

AGRA
BANGKOK
BARCELONA
COPENHAGEN
FLORENCE
HONG KONG
LISBON
LONDON
MADRID
MANILA
MUNICH
PAPEETE
PARIS
RANGOON
TAIPEI
TEHERAN
TOKYO
VIENNA

6/6/62

Dear Edith:

I thought you might like to see the catalog for our Snelgreve show at the Legion of Honor.

Everything is falling together so well with the Folk Art show it looks like I will be able to take a couple of days and go to beautiful Lake Tahoe and try to lose this city palter.

Thank you again for all of your wonderful help. I am looking forward to the possibility that you might come to San Francisco in July. As a matter of fact, I am planning on it.

As ever,



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Mr. Frederick S. Wight

pg 2

June 12, 1962

June 12, 1962

Just to demonstrate my current fatigue, I discovered that by turning to page two you don't need the pictures until mid-November. This makes any of the loans feasible, so all you have to do is to write me as to whether either Mitch's institution or yours can afford to pay for prints, so that you can make a specific selection.

Who in the hell is Gifford Phillips, and what kind of a collection does he have? How come I slipped up on this? I thought I knew everything. He wouldn't be Duncan's nephew? I am really very curious.

Of course I am disappointed that you have to postpone your visit with me, but it will make it just so much more delicious with longer anticipation. Do let me know sufficiently in advance so that I can clear the decks and be available for questions, slides, and much, much chatter. I certainly look forward to the visit with great pleasure as always.

Affectionately,
Your double-decker note actually arrived today and I will succeed in so doing.

Being secretary-less I can't locate the previous correspondence and do not recall the actual date of the exhibition which you are assembling for Mitch. About the same day your letter arrived I received a lengthy epistle from the Gordonian gallery asking whether I would make available my entire printed collection which includes all the pictures by Graves and Price. The show is to be held in September of this year and again repeated on the West Coast next summer. If your plans are for any period between the two dates cited I shall be very glad to let you have one or more examples by G. & P. Price. Those in my collection and that of the gallery include the following signs and dates:

1900. 1900.
1911 (Coll. 1900)
1912 (")
1913 (")
1914 (")
1915 (")
1916 (")
1917 (")
1918 (")
1919 (")
1920 (")
1921 (")
1922 (")
1923 (")
1924 (")
1925 (")
1926 (")
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1957 (")
1958 (")
1959 (")
1960 (")
1961 (")
1962 (")

As for Graves and Price, don't you think it would be bad taste for me to get into the matter since the William Bellery requested both signs and I'm sure can supply whatever pictures you require. On the other hand if there is a shortage at the moment I would be very glad to cooperate, again based on the dates of your show. If you wish I can sign up photographs of all the pictures involved, but will do nothing until I hear from you. So again everything stands in your lap.

(more) 1963

ABSTRACTION IV 1962 1963

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THIS SIDE OF CARD IS FOR ADDRESS

The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

May 31, 1962

noon on no other basis than that it is the earliest and a little the largest. I think I should try to get another larger Tobey out here. There will be some very large paintings in the show.

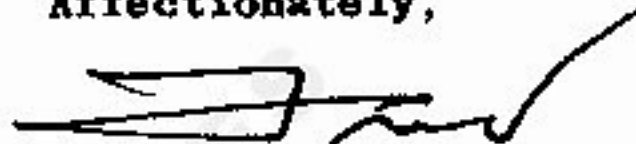
The paintings we don't need until mid-November, and they will go to Fort Worth, where the show opens first. Then it comes here. There may be three showings, which in that case would mean a six months loan. You will hear from Mitch later. He is doing the actual borrowing.

It looks as though I won't get away until late in July. I must get this catalogue put to bed and it involves quite a lot of scribble. I also have another catalogue for early autumn but that calls for no more than a brief essay. I am showing Gifford Phillips' entire collection which pleases me very much.

When all these things are out of the way I am trying to plan my life so that I can enter yours by way of my imagination. It will all happen.

Much love to you.

Affectionately,



Frederick S. Wight
Director of the Art Galleries

FSW:cf

P.S. I am painting very well these days. I believe you would think so.

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THE FOUNTAIN
GALLERY OF ART
86 SOUTHWEST SECOND AVENUE
PORTLAND, OREGON
CAPITOL 3-5641

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also be most happy to answer any questions that may come to your mind regarding our gallery and the possibility of working out some arrangements with you.

There is such a great job to be done here in the Northwest, by job I mean the sincere contribution which we wish to bring to the area in general. Because we are so removed from the large centers it is difficult to bring attention to the exciting work that is going on here. It can be done but it is so difficult. That is why I ask someone of your stature, for any kind of help or reciprocity that you are in a position to give.

I sincerely hope that you find interesting our situation here and that I do hear from you. If you would prefer, please place a collect call to me.

Very sincerely,

Arleue Schnitzer

Mrs. Harold Schnitzer,
Director

P.S. Robert Colescott will be bringing slides and photos of his work.

COPY FOR MRS. HALPERT

June 11, 1962

Corcoran Gallery of Art
Washington 6, D. C.

Attention: Mr. George E. Hamilton, Jr.
President

Gentlemen:

Please be advised that the writer is the owner of Leonard Baskin's sculpture entitled "Standing Figure," Wood Carving - Cherry - 33" x 6 1/2" x 10".

I will make a gift of this sculpture to your gallery subject, however, to your gallery's acceptance of the "Halpert" gift and the building by you of a "Gallery of 20th Century American Art."

The "Halpert" gift and your contemplated construction of a "Gallery of 20th Century American Art" will prove to be one of the outstanding events in the art world of our century. It will be a privilege to be in some small way a participant in this venture.

If there is anything further in this connection you may require, please do not hesitate to advise.

Very truly yours,

JS:KB

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June 8, 1962

Mr. Hayward Cutting
57 Lakeview Avenue
Cambridge 38, Massachusetts

Dear Mr. Cutting:

Thank you for your letter and the two checks. One was sent to Sheeler promptly, and it did give me pleasure to mail it to him.

You do make life very difficult for me, don't you agree? When you write such happy receipts for paintings and tell me how much they mean to you I gurgie with delight. But this is followed immediately by a request for a painting over which I have no control whatsoever. The TROLLEY CAR DESCENDING by Marin was admired tremendously as were most of the pictures in the exhibition. It belongs to Mr. and Mrs. John Marin, Jr. who are vehemently opposed to parting with this. If I should find in the Marin collection another example of this period and type you can depend on me to give you first crack. While you can break me down personally - and you have on several occasions - I don't have the charm to break down art owners, but again will certainly try to find something to please you when we take inventory late in the summer and early in the fall. At that time I can also check through the Marin collection in the hope of locating a prize baby for you.

The gallery will close on June 29th and shortly thereafter I move to Eden Hill Road, Newtown, Connecticut. My telephone number there is Garden 6-4508. Perhaps I can induce you and Mrs. Cutting to visit me there. You will find nothing to tempt you as the house is pre-Revolutionary and so are the contents (excluding yours truly). The art objects are all 18th and 19th century and while they make noble ancestors for the contemporary Americans they don't look like Marins.

Best regards.

Sincerely yours,

BOH:gs

June 6, 1962

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Mr. D. Kung
20, Aoba-cho
Shibuya-ku,
Tokyo, Japan

Dear Mr. Kung:

In reply to your letter of May 31st which I have just received, I can advise you that the books did arrive and that I have been having the most dreadful time obtaining delivery. The complications that have arisen are beyond me and beyond Keating & Co. who are handling this transaction. The latest difficulty involves the Japanese copyright of the book which is either illegal, irregular or whatever. The duty is incredible and so on. Thus I have asked Karpel at the Museum of Modern Art to help me untangle the mess. Meanwhile the expenses are rising and I don't know what the results will be. At this point I am tempted to return the books and forget about the whole thing, but even that seems to be illegal.

And so I will advise you about the results if and when I ascertain what steps must be taken.

Sincerely yours,

EOH:gs

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Davis

May 21, 1962

Miss Jane Daugherty
A. I. A.
1735 New York Avenue, N.W.
Washington 6, D. C.

Dear Miss Daugherty:

Since Stuart Davis has not yet received the Gold Medal from the A. I. A. Mrs. Halpert asks that you kindly communicate with him at 15 West 67th Street, New York in regard to the expected time of its arrival.

Thank you for your attention.

Sincerely yours,

Oratia Snider
Secretary

cc: Mr. Davis

June 4, 1962

Mayer Friedman, M.D.
2245 Post Street
San Francisco 15, California

Dear Dr. Friedman:

Mr. Marin referred your letter to me.

Yes indeed I remember the landscape you saw and am now enclosing a photograph of this Damuth painting together with two others which might interest you. The titles and prices are listed below.

RIVER LANDSCAPE, NEW HOPE, PA.	\$ 950.
BLUE HAT	1250.
GLADIOLI	1400.

It was very nice seeing you and your daughter. I hope that your visits to New York will be more frequent in the future.

Sincerely yours,

BH:gs
enclosures

June 6, 1962

Dr. Marvin Sinkoff
2 Schoolhouse Lane
Lake Success, L.I., N. Y.

Dear Dr. Sinkoff:

We are making preparations for our annual closing for the two summer months. June 29th will be the closing date.

Among our tasks is checking through our ledger. We find that the two purchases you made in November and December of 1961 amount to \$1,944. and we have to date received one payment of \$200. in April. As it is customary for us to send a check to each artist in the gallery on the first of July so that we are not involved in any bookkeeping during our vacation, do you think that you could send us another payment before then? We shall be most grateful.

Sincerely yours,

RH:gs

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION

TELEGRAM

W. P. MARSHALL, PRESIDENT

ST-1201 (4-60)

1962

SYMBOLS

DL = Day Letter

NL = Night Letter

LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

KLA246 DEB253

DE FAA446 PD FORT WAYNE IND 13 4 10P EST

EDITH G HALPERT, THE DOWNTOWN GALLERY

32 EAST 51 ST PLAZA 33707 NYK

**REGARDING DOVE, BARS YELLOW REA AND GREEN OUR INSURANCE BROKER
CONTACTED. PLEASE SEND RESTORERS APPRAISAL, LETTER FOLLOWS**

THEODORE B FITZWATER DIRECTOR FORT WAYNE ART MUSEUM.

FINE ARTS CONSERVATION LABORATORIES, INC.

805 East 47th Street New York 17, New York Telephone: PLaza 8-8080

WILLIAM J. DORRIN
Director

June 6, 1962

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Regarding your request, the following is the information you require about the paintings you examined in our lab, this afternoon:

Georgia O'Keeffe: oil on canvas, "White Patio, Red Deer",
47 1/2 x 83 1/2 inches, metal stripped framing.

Georgia O'Keeffe: oil on canvas, "Cross with Red Heart",
31 x 84 1/16 inches.

Sincerely,

Ruth Lerman

inh sheets

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

STAD ANTWERPEN

STAD ANTWERPEN

MIDDELHEIM

KUNSTHISTORISCHE MUSEA

Middelheimlaan 61

KUNSTSTAD ANTWERPEN

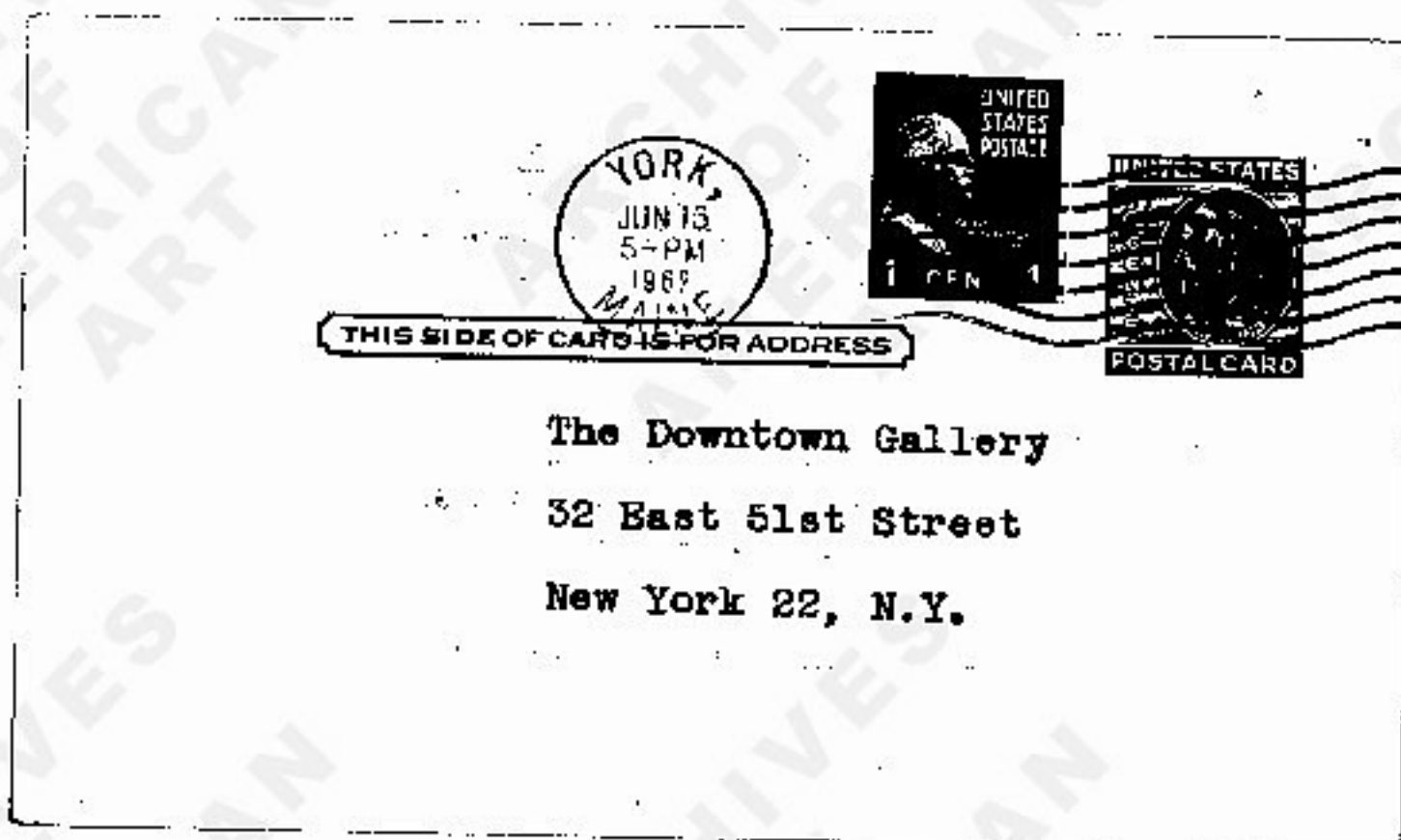


To the Direction of
The Downtown Gallery
32 East 51st Street
New York 22 - N.Y.

U. S. A.

BY AIR MAIL
PAR AVION

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



CARNEGIE INSTITUTE
DEPARTMENT OF FINE ARTS
4400 FORBES AVENUE
PITTSBURGH 19, PENNSYLVANIA

Mayflower 1-7300

GORDON BAILEY WASHBURN
DIRECTOR

May 31, 1962

LEON ANTHONY ARKUS
ASSISTANT DIRECTOR

Mrs. Edith Gregor Halpert
Director, Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I have just had a letter from Carlyle Brown in Rome telling me that he has some excellent work ready for the market but no dealer. He was formerly with Catherine Viviano but left her a year or two ago by mutual consent and agreement. The direction of her business had changed and his art was apparently not in line with her other artists.

Carlyle Brown is an old friend of mine, and I would like to help him find a suitable dealer. For this reason, I am writing to you to ask whether you would care to have him send you photographs or transparencies. It seems to me a frightful waste that his beautiful pictures should be without an outlet as I think they deserve to be brought to the attention of sensitive buyers. I have no doubt that you were formerly acquainted with his activity, but perhaps you have not seen anything recently. His address in Rome is Via Santa Teresa 23, in case you care to correspond with him.

In his note he mentioned your gallery to me as one which he would be happy to show in, and I think he is quite right in his choice. He tells me he had a show of old pictures at the Bodley Gallery in January but that the new work has not been taken over by anyone. He would like to settle with some gallery on a regular basis, and I do hope it may be of interest to you to know this.

Cordially yours,

Gordon
Director

GBW/mmu

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 9, 1962

Dear Edith:

The pictures arrived in good shape and we also received the catalogues and the copy of Plattner's letter discussing the painting. The power of his verbal expression is in keeping with the painting. Thanks for sending the copy.

Darkeley Express sent us a bill for shipping which is enclosed herewith together with check for payment to them by your office if the bill is in order and a check for the paintings.

Lorraine and I enjoyed seeing you and hope next time you are in Houston we can have the pleasure of your company to see how the painting RICHARD J. GONZALEZ looks here. Sincerely, Richard.

June 12, 1962

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Mr. Bernard Karpel, Librarian
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Karpel:

I cannot tell you how grateful I am for all the material you sent me. I felt like a babe in the woods and was in a state of utter confusion until your letter arrived.

I telephoned all the right people and sent notes to equally right people and now hope to get the matter straightened out finally.

Gratefully yours,

BNH:gs

June 12, 1962

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Miss Lucille Newman
Art Selection Chairman
141 Windsor Road
Tenafly, New Jersey

Dear Miss Newman:

Thank you for your very kind letter and invitation to participate in your exhibition.

As you will note by referring to the names listed at the bottom of this letterhead, we concentrate entirely on a limited group of older artists, most of whom are no longer producing and in all circumstances artists whose work is at the best limited to a very small inventory. Consequently we have been obliged to reduce all loans to exhibitions to a minimum and during the past two years have concentrated entirely on professional institutions - namely museums and university galleries.

Under the circumstances we are obliged to refuse all other requests, reluctant as we may be to do so. I am sure you will understand our position in the matter.

Sincerely yours,

EGH:gs

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June 11, 1962

Mr. Stephen D. Paine
330 Beacon Street - Apt. 106
Boston 16, Mass.

Dear Mr. Paine:

If you do happen to be coming to New York this month I would appreciate seeing you. There are one or two examples which were out on your last trip.

I am not certain when I will be in Boston but I do want to thank you for the kind invitation to see your Collection. I'll certainly contact you when I am planning a trip in your direction.

Thanking you for your interest, I remain,

Sincerely yours,

JMJ/ig

John Marin, Jr.

P.S. If it isn't convenient for you to visit the Gallery in June; maybe I'll see you in September after Labor Day as we are closed during July and August.

Our hours during June are 10 to 6 Monday through Friday.

June 4, 1962

Reverend Anthony J. Lauck, C.S.C.
Head, Art Department
University of Notre Dame
Notre Dame, Indiana

Dear Reverend Lauck:

While the gallery will be closed during the months of July and August we will open in September and I will be glad to cooperate with you at that time. Won't you give me some notice so that I can assemble the material in advance?

Sincerely yours,

HOH:ge

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Mr. Frank Seiberling

pg 2

June 12, 1962

June 12, 1962

I wish the Museum Association, or whatever the organization is called, would arrange for exchange catalogues and could be kept informed of the activities throughout the country and would also have the catalogues for future reference. I think it would be a great contribution to the over-all knowledge. If this is not a customary practice would you mind if I suggested it to the Ford Foundation as a minor project? Frankly this is for self-protection as we are called upon constantly for such reference material and my personal library is being depleted gradually, despite my effort to watch all comers whom I entrust with this precious material in my apartment.

And so, my kindest regards. Let me know when you would like to have me come out although I can think of very little to add to what you have already written.

At the time of the year life is pretty hectic and I did not get a chance to read and to see the catalogues. However I took it with me to Connecticut for the weekend spent with Mrs. and Miss Weber. Not only was I impressed with the thoroughness of the artists involved and of course satisfied as the project, but even Mrs. Weber who is most sensitive about her late husband and the many misinformed statements that have appeared about him from time to time was actually ecstatic in finding that your belief statement set the record straight in relation to his historical sequence in American and international history in modern art. Of course I was more inclusive in my interest and was equally impressed with the correct sequence in each artist's biography and equally so with your forward. I wish this catalogue could be distributed on a wide scale to reach many of the younger curators who are so allergic to personal research and could get the information in the compact form of the Vintage Moderns catalogue.

Would it be asking too much to have catalogues sent to the artists (or their estates) represented in the exhibition? I am sure they would be delighted if you would mail them the publication. The addresses are listed below:

Mr. Stuart Davis, 15 West 67th St., New York, N.Y.
Mrs. Arthur Dove, Hotel Chelsea, 222 West 23rd St., N.Y.
Mr. John Marin, 17, 15 Seminoles Way, Short Hills, N.Y.
Miss Georgia O'Keeffe, Arden, New Mexico
Mrs. Max Weber, 11 Hartley Road, Great Neck, L.I., N.Y.

Can you also send me about twenty extra copies together with a bill as I am eager to distribute these to several people who will benefit by this tremendously. It would also be nice to send a copy to each of the lenders

(more)

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June 8, 1962

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Miss Nancy O'Donohue, Editor
Project Planning Department
Prentice-Hall, Inc.
Englewood Cliffs, New Jersey

Dear Miss O'Donohue:

I am so sorry to have been so dilatory in connection with your request for information regarding the Shahn drawings. As you have probably read, Shahn has been preoccupied with the Roosevelt monument and it was not until today that we could get together to discuss your request.

He agreed to the use of the drawings as illustrations in the textbook by Dr. Bernard Rosenberg and Dr. Joseph Ben-
man. The price stipulated is \$100. for any single repro-
ductions, but if you would prefer to use his work exclusive-
ly for the sixteen illustrations there would be a flat fig-
ure of \$1,000.

We have a complete photographic record of his work and I am sure that you will find a good many more than those listed which will suit your purpose. I will be very glad to show you the material we have so that you can make a personal selection. Please let me know when it will be convenient for you to come in.

Sincerely yours,

EOH:gs

June 14, 1962

Mr. James W. Foster, Jr., Director
Santa Barbara Museum of Art
1130 State Street
Santa Barbara, California

Dear Jim:

I am sorry I offended you. Even we have occasional smog so don't get so haughty.

I gather that we will meet in Atlanta September, 1962. As a matter of fact I agreed to serve as juror when Poland mentioned that you would be one of the three to censor the Georgia artists. I have never been in that territory and am really curious as to what is produced, hoping of course that unlike my experience in Baltimore a few months ago I won't be faced with three similar replicas of Chamberlain's crushed cars in varying color schemes.

Bob Griffing has just departed for home. During his visit he asked whether he too could have the Corcoran show after Santa Barbara. I am writing to Bill Williams and expect to see Vigtel some day next week to make more positive plans for the show. Since the overall collection will be closer to two hundred items Williams expressed some doubt as to the joint catalogue in view of the fact that you certainly wouldn't want more than the one hundred items as specified. The same will be true of the Honolulu Academy which could not accommodate any more. Perhaps the full catalogue can be printed collectively with asterisks indicating the section to be sent to you and to Bob. In any event I will discuss this with Vigtel and will keep in touch with you about the matter.

And so I'll be seeing you way down South.

Sincerely yours,

EGH:gs

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June 8, 1962

Mr. Gordon Washburn, Director
Department of Fine Arts
Carnegie Institute
Pittsburgh, Penna.

Dear Mr. Washburn:

Can you possibly send us the correct name and address of a Mrs. John Barclay 320 W. Pittsburgh St., Greensburg, Penn.? Any information you can give us will be most appreciated.

Thank you.

Sincerely yours,

Irene Graber

ig

June 15, 1962

Dr. Irving Burton
26912 York Road
Huntington Woods, Michigan

Dear Dr. Burton:

We are going to ship the Ben Shahn painting RIVETER sometime next week. May we ask you to please place this on your insurance policy?

Many thanks.

Sincerely yours,

Irene Gruber

ig

June 12, 1962

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Mr. Richard J. Gonzales
48 Fiel Way
Houston 19, Texas

Dear Richard:

Thank you for your letter and checks.

I am so glad that you too felt the affinity between the two expressions of Rattner. He certainly captured the excitement of the sea in his painting, and I am delighted that you own this very fine picture.

I am sorry that Berkley made the error in sending the packing bill to you. Thus I am returning your check and am sending ours to replace it since this is our responsibility.

It was wonderful seeing you and Loraine, and I hope that your visits will be more frequent in the future. My very best regards.

Sincerely yours,

EGH:gs
enclosure

Baltimore Junior College



June 13, 1962

2901 Liberty Heights Avenue
Baltimore 15, Maryland

Hopkins 7-4000, General Office Ext. 2311
Admissions Ext. 2314

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Many thanks for your letter of yesterday. I have already written the Metropolitan Museum of Art for a copy of John Marin's The Seine, Paris (1909).

You mention your having Coleman's painting titled Jefferson Market. If you have a photograph of it available (providing it was executed prior to 1913), I would very much like to reproduce it in my book.

I know that this is a terrible time of the year to bother you with such trivia, but one of my desires is to reproduce works in the collections of certain of the New York dealers who will then be cited in the credit lines underneath the illustrations. Although this means relatively little to some of the individual galleries, my motive is simply this: To recognize those dealers who have consistently displayed the work of these artists.

You will probably remember my speaking with you briefly a few weeks ago, while your Stuart Davis show was on. I had hoped that you could supply me with a copy of his Negro Saloon (1912) so that the credit line would read: Courtesy The Downtown Gallery. As it was, you kindly referred me to Baker, the photographer, who is preparing a print of it for me.

If you do have an 8x10 glossy of the Coleman painting, I will be glad to pay the cost of the print and postage. If not, perhaps a pre-1913 Arthur Dove (he is also mentioned in the book, in the section on the "291" Gallery).

Again, let me thank you for your very kind letter, and apologize for monopolizing so much of your time at the end of the exhibition season.

Sincerely yours,

Bennard B. Perlman

Bennard B. Perlman
Head, Department of Art

SUMMER ADDRESS: 6603 Baythorne Road, Baltimore 9, Maryland

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June 13, 1962

Miss Lillian Hellman
63 East 82nd Street
New York 28, New York

Dear Miss Hellman:

I am happy to tell you that the Acquisition Committee of the Des Moines Art Center has accepted your gift of the "Still Life" by Max Weber. They have asked that I extend to you their sincere appreciation for this generous gift. May I in addition add my personal appreciation along with that of the Art Center staff.

We hope that sometime in the future you will have the opportunity to visit us.

Sincerely yours,

Thomas S. Tibbs
Director

TST/go
cc: Mrs. Edith Halpert

C
O
P
Y

file—
AFA
June 12, 1962

Mrs. Charles Bybee
1909 Olympia Drive
Houston, Texas

Dear Mrs. Bybee:

Instead of sending a form letter I thought I would write to extend my personal plea for your cooperation in the project described in the enclosed.

In order to stimulate interest, and subsequently financial help, we are trying to obtain the greatest objects known in the field. The museums are most cooperative and so are the collectors. Would you cooperate with us by lending the items listed below?

Indian Squaw	cigarstore figure
Toy Horse	wood

I look forward to hearing from you. My best regards.

Sincerely yours,

WCH:ga
enclosure